

SEVEN DAYS

the food issue

CHAIN REACTIONS

S Burlington anticipates
Trader Joe's PAGE 16

THE NEW BUBBLY

The regional rise of
hard cider PAGE 17

CACAO TO TABLE

Chocolate reigns at
3 Squares PAGE 18

vermont
RESTAURANT
week

7 events and 104 restaurants!

PAGE 2

VERMONT FEDERAL
CREDIT UNION presents

SEVEN DAYS



10
DAYS

APRIL 26-MAY 5

During Vermont Restaurant Week, 104 participating locations (see opposite page) offer inventive 3-course, prix-fixe menus for \$15, \$25 or \$35 per person.

Also, check out special lunch deals at select locations.

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Jiro Dreams of Sushi

► SUNDAY, APRIL 28

To eat, sushi is just raw fish. To Jiro Ono, it's a life's work. This film examines the relentless pursuit of perfection that has won Ono's 10-seat Tokyo restaurant three Michelin stars and dozens of awards, including chef Jofi Babushon. Like the best sushi, it will touch your heart and your taste buds.

The presentating cocktail bar features FREE sushi snacks from Linda Fariga of Yum Dragon Dumplings and a cash bar with DFV wines, Shipyard beers and Vermont White Vodka. And, yes, you can bring your cocktails into the theater!

Palace of Chimes, 10 Fayette Road, South Burlington. Cocktail hour: 4 p.m., showtime: 6 p.m. \$7.50. Info, 864-6015.



FOODING
PLACE



The Real Cost of Local Food

► WEDNESDAY, MAY 1



Vermont may be an epicenter for farm-to-table eating, but farmers and restaurateurs are still grapple daily with the challenge of getting fresh, local food onto your plate. Concomitant seasonal shortages, and distribution costs are all part of a complex formula. Why does a grass-fed burger cost more — and what is a fair price, anyway? Why aren't all restaurants serving local vegetables? What are the coming trends in Vermont-related food? Discuss the topic with Bluebird restaurateur Sue Bette, Jericho Settlers Farm co-owner Christa Alexander, food system programist Sean Buchanan of Black River Produce and Vermont Butcher & Cheese Creamery cofounder Allison Hooper. Seven Days co-founder Pamela Polakian moderates.

Signal Kitchen, 71 Main Street, Burlington. 5:30-9 p.m. \$5 donation. Info, 864-6015.



Culinary Pub Quiz

► TUESDAY, APRIL 30

Play seven rounds of delicious trivia — including questions about food in music and movies. The top team wins a \$500 gift card to Barton's flagship store. Hosted by Nectar's and emceed by Top Hat Entertainment at the evening provides plenty of prizes and merriment of gray hair. Pre-register your team (required) by Friday, April 24, at vermontrestaurantweek.com.

Nectar's, 108 Main Street, Burlington. 6:30-9 p.m. Pre-registration required. Free. Info, 658-4777.

104 PARTICIPATING RESTAURANTS

Find all menus, hours and reservation contact info at vermontrestaurantweek.com

3 Squares Cafe
American Flatbread —
Burlington Hearth
Arborea
Arlo's Restaurant
Arvid's Grill & Pub
Asana House
August First Bakery & Cafe
Berkshire's Restaurant
The Beloved Cow Bistro
Big Picture Cafe & Theater
Bluebird Barbecue
Bluebird Tavern
Blue Puddle Bistro
Cafe Providence
Cafe Shelburne
Capital Grounds Cafe
Charles Rotassene & Grill
Church & Main
City Market/Organ River Co-op
Cortezana Pub & Kitchen
The Daily Planet
Dus Bierhaus
Duma! (Duende)
East Side Restaurant & Pub
El Cortijo Taqueria y Cantina
El Gato Cantina
Farah's Place

The Farmhouse Tap & Grill
Fields Restaurant
The Foundry Pub & Grille
Green Mountain Coffee Cafe
& Vreder Center
Guild & Company
Har of the Weed at the
Great Mill
Hinesburgh Public House
Hunger Mountain Coop
Deli and Cafe
Istanbul Kabab House
J.J. Morgan's Steakhouse
Junior's Italian
Kismet
The Kitchen Table Bistro
L'Amante
La Bruschetta
Lago Trattoria & Catering
La Villa Bistro & Pizzeria
Le Belvedere
Levin's Bistro & Cafe
The Lynde Inn
The Mad Tea (Montpelier
Waterbury Warehouse)
Magnolia Bistro
Maple City Diner
Mason Restaurant
Mozzafi Grill & Cantina

Michael's on the Hill
NEC on Main
New Moon Cafe
Nika
On the Rocks
One Federal Restaurant

The Quechee Club
The Red Clover Inn & Restaurant
Red Han Bakery
The Reservoir
Salt
San Sei Japanese Restaurant
Sarducci's Restaurant and Bar
The Scuffer Steak & Ale House
Shanty on the Shore
Shorpa Kitchen
Simon Pearce Restaurant
Sonoma Station
Starry Night Cafe
Sweetbeats
Table 24
Team Roadhouse
Three Brothers Pizzeria & Grill
Three Penny Taproom
Three Tomatoes Trattoria
Tip Tap Cafe
Toscana Cafe Bistro
Tourtelle
Trader Duke's
Two Brothers Tavern
The Whiskey Room at
Ri Ri Irish Pub
The Windjammer Restaurant
and Upper Deck Pub
Wooden Spoon Bistro

THE FUN STARTS FRIDAY
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Pizzeria
Pizzeria Barrio
Pizzeria Vento
Positive Pie (Hardwick)
Positive Pie (Montpelier)
Positive Pie Tap & Grill
Prohibition Pig
Pulcinella's

Salsa Saturday

♣ SATURDAY, MAY 4

Finish off your Restaurant Week adventure with this "Custro de Mayo" finale featuring local-made salsa competition, www.vermontrestaurantweek.com and salsa tunes by DJ Hector Cuban. Sample treats from Vermont Butcher & Cheese, Vermont White Vodka and...salsa, of course!

And Square, 126 Church Street, Burlington
6:00-7 p.m. \$5 donation



Parents' Night Out

♣ FRIDAY, MAY 3 & SATURDAY, MAY 4

Lack of childcare is no excuse to miss out on Vermont Restaurant Week. Parents can enjoy a Friday or Saturday night on the town while their kids have fun at the Y! Affordable childcare is available for children ages

1-12, Friday, 6-8:30 p.m. and Saturday, 5:30-8 p.m. Food and beverages are included, and participation is limited to 45 children per night.

CHILD CARE **Child care must be pre-registered (required).** Don't forget to make your dinner reservations ASAP! Weekend tables will fill up fast!



FIND ALL EVENTS AND MENUS AT: vermontrestaurantweek.com

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collaborative effort by many of us but would never have gotten off the ground without the hundreds of hours of labor put in by my cousin, Andi Hardy. Sorry for the omission.

John J. Hardy
SOUTH AFRICA

WHAT VERMONTERS BELIEVE...

"Are You There, God? It's Me, Vernmont," March 27] did not answer the titled question. Rather, it went off on a tangent by exploring the philosophies and creeds of some nine religions.

I do agree with your brief statement that "Vermonter's past not that into Hae." To further paraphrase, Vermont is the 49th most godless state in the 50. Why is this? I find many Vermonter's to be "Goshdarn' Thomases." Without the facts, they won't believe you. Why do we not believe in God, because they cannot see him - or her - with their own eyes. There have no faith.

Venuesters do believe in government, because they can see getting help from it when in need.

Vannoy says a 12-pack of beer will calm their nerves after a day's work.

Vermonters believe that someone will remove their discarded soiled and "free" from in front of their house.

Lastly, Vermonters believe, in the end, they will finally win the lottery — *right now!*

Don Suprenant
at 602.496.3300

FULL CIRCLE

[Re "Tastes of Little Jerusalem," March 37] My late father, Saul, was born in 1919 in his Little Jerusalem home on North Winooski Ave., at the height of the Spanish influenza epidemic. He and his family moved to Montreal around 1921 where he — and later I — grew up.

CORRECTION

Due to a production error, the film described in *Movies You Missed* [April 17] was incorrectly identified. It was John Durr at the End, not Casanova.

I returned to Montpelier in 1990, where my wife and I raised our son, who now lives on North Wisconsin Ave., directly across the street from where his grandfather was born: the site of the renovated old bus terminal. Thank you for acknowledging this community and its contribution to Burlington's diversity, which unfortunately was not always welcomed with open arms.

Keywords: *Gender inequality, gender discrimination, gender equity, gender equality, gender justice, gender equity, gender equality, gender justice, gender equity, gender equality, gender justice*

USE YOUR HEADS

Is "the treatment" Doing Enough to Protect Student-Athletes From Head Injuries? April 11
It's "abusive trainer" — not "trauma." Why bother writing a nice article and running it with a good headline? It's the equivalent of calling the editor a *superhero*.

General-Determinant

FIX CURRENT USE

The "Landlords Look to Crack Down on 'Current Use' Abuse," April 3. Supporters of the current-use program say there is a lot of pressure on landowners to develop their land. With real-estate prices so high, wouldn't it be a good thing for average Vermonters if the land were developed? On one hand, we want Vermont to grow and attract young people to move and live here, but we are artificially creating a shortage of land development that drives up costs. Seems like the program is working against the average Vermonters. Then, to add insult to injury, the land is noted there.

ESTABLISHED 1842

SAY SOMETHING!

Severe ill-effects were reported in patients
power ranks similar to
those of the control group.

- For 700 words or fewer
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include your full name, town and
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BI JAY BASH 10PM
BI CBB 10PM

FRI 4/26 JACK DEPOSIT 8PM
FERRE MOORE &
THE AMPUL DREAMFUL SNAKE 8PM

SAT 4/27 BI CBB 7PM
BI CHANG MITCHELL 7PM
ELISH POWELL 7PM
BI BAIL 8PM
WE KILLED VEGAS 8PM
BI STARS & BI MACHOODONT 8PM
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Player of the Season



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28	verruken	C-2
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66	semblens	C-2
69	housenwies	C-2
69	hug this stuff	C-2
68	der wainingman	C-2
67	conspicuous	C-2
67	music, art	C-2
68	legals	C-2
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69	professors	C-2
66	jokes	C-2



Stuck in Vermont: Vermont Foodbank. Vermont Restaurant Week, which begins Friday, is a benefit for the Vermont Foodbank. Find out how the nonprofit fights food insecurity in this video from 2011.



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TUESDAY
5/31

LYNN MAINSTAGE 8 PM

JOHN
SCOFIELD
UBERJAM

QUINCY JONES
JAZZ

DR. LONNIE
SMITH TRIO

WEDNESDAY
6/1

LYNN MAINSTAGE 10 PM

EDUAR
CASTAÑEDA

THURSDAY
6/2

LYNN MAINSTAGE 10 PM

DAVE DOUGLAS
QUINTET

FRIDAY
6/3

LYNN MAINSTAGE 10 PM

SATURN PEOPLE'S
SOUND COLLECTIVE

SATURDAY
6/4

LYNN MAINSTAGE 10 PM

THE
FRINGE

SUNDAY
6/1

LYNN MAINSTAGE 8 PM

BOBBY
MCFERRIN

MONDAY
6/2

LYNN MAINSTAGE 1 PM

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7

THURSDAY 25 GETTING THE WORD OUT

1

Sandra Fluke (pictured) is not afraid to speak her mind. A *TIME* magazine Person of the Year 2012 nominee, the attorney and social justice activist garnered national attention last year with her passionate testimony before House Democrats concerning access to female contraception. In *Making Our Voices Heard*, she inspires audience members to create change on local and legislative levels by advocating for the issues that are most important to them.

SEE CALENDAR LISTING ON PAGE 62

2 FRIDAY 26-SUNDAY 28 SWEET STUFF

Syrup is the star at the 43rd annual **Vermont Maple Festival**. ST. Albans hosts a Gracie-A celebration with a Maple Run Road Race, 5K, wheelbarrow tour, a giant parade and more. Their festive buds sufficiently tempted festivalgoers fill up on pancake breakfasts, sugar on snow, and crumpets and cotton candy flavored with "liquid gold."

SEE CALENDAR LISTING ON PAGE 62



3

SATURDAY 27 & SUNDAY 28 Mane Event

Take the next Horse leap of an epic saddle up to **Emerging Equine**, the largest non-competitive event in the Northeast. Adventurous riders, ranging in abilities, in the saddle for 15 to 18+ years, where young riders pursue in a series and activities at the 4-day event. Join Dan Jones, author of *Own Horseship* discusses the reasons for riding and riding with a blend of technical demonstrations and family-friendly equestrian events.

SEE CALENDAR LISTING ON PAGE 62

4

SUNDAY 29 Changing Gears

An inspiring return to the city to get moving outdoors. To that end, the **Cycle the City** group invites riders of all ages to join the riders along a 10-mile loop through Burlington. Participants on their own, group and can find the perfect for various foot trails including the Old Chapel home. This celebration of human-powered transportation by paths and trails in Burlington, VT and welcomes riders, dog, and take a beautiful ride.

SEE CALENDAR LISTING ON PAGE 62

5

SUNDAY 29 Labor of Love

To most people, mushrooms are tiny, small and not something you want to eat. But, in the subject of *Love a Golden 2011 documentary*, *Love a Golden 2011* takes the dish to a whole new level. Inside a rustic, restaurant tucked into a 19th-century building, the 150-year-old and on the way to being the world's best mushroom restaurant. Food is food, their eyes on one more thing: development, and, as part of Vermont Restaurant Week festivities.

SEE CALENDAR LISTING ON PAGE 62

6

THURSDAY 25 Flipping the Switch

Ever wonder how it's all becomes high and low? The **Vermont Hikers Meet Up** takes its ride with the art, science and tech savvy links to behind the light and sound. For those who want to be in the 30A Center's interactive User Requested art and science, discuss creative practices that blur the lines between disciplines and redefine what it means to be a hiker.

SEE ARTS CENTER ON PAGE 62

7

SATURDAY 27 Take Note

Who else can claim to have shared stages with both Alan Cohen and Joe Winson? A special vocal and music performance. **The Glee** has made this new production. The role superlative sings his American interpretation to Montpelier where he presents a workshop at the Summit School followed by a concert at Bethany Church.

SEE ARTS CENTER ON PAGE 62

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FAIR GAME SENATE SESSION ON VERMONT POLITICS BY JIM HENRTZ

POLITICS

A Lot of Galbraith

Sen. PETER GALBRAITH (D-Windham) just couldn't help himself.

Two years into his quest to roll Vermont politics of corporate and union contributions to candidates, the former ambassador was on the verge of victory last Wednesday.

Though many of his fellow senators looked like they were ending the flow of every campaign check, they seemed to have bowed themselves in. During a late night session weeks before, 31 of the 33 had voted to amend a broader campaign-finance bill to do just that — with the expectation that the legislation would never see the light of day.

But the larger bill soon perfectly came back to life and cleared a preliminary Senate vote by a lopsided, 24-3 margin.

Now all Galbraith had to do Wednesday was sever the hard-fought majority and watch the Senate vote to final approval. Then the battle would move to the House. "The 30 seconds, everybody would have waited and it would've been on its way," says Sen. JACQUELINE DOWSE (D-Windham), who authored the broader campaign-finance bill.

Instead, Galbraith did what he always does: He stood up on the Senate floor, proposed two additional amendments and invited the hell out of his colleagues.

"I said, 'Just let it go,'" recounts Sen. DAVID ZIEGLERMAN (D/D-Charlotte), adding that he and fellow supporters of the corporate donors have been "tired to death" Galbraith's refusal to move farther redefining. "Given that it was a very contentious issue, when you've gotten the 95 percent victory, it's important to let the 5 percent go. Take the A, don't go for the A+."

But the Harvard, Oxford- and Georgetown-educated son of famed economist JOHN GALBRAITH couldn't see one to settle for an A. And that's the problem.

Critics — and there's no shortage of them on the chilly walls of the Senate — say that in his bid to define and extend very hot pieces of legislation that crosses his desk, Galbraith holds up the work of the Senate, alienates his colleagues and undermines his own agenda.

"It's like whatever the issue is, he has to do it better," White complains. "I think he feels he has a better understanding of it than his local people."

"It's a very bright guy. I'll give him that," says Sen. BOB FLEMING (D-Rutland). "But you can be the smartest one in the whole group and if you can't play well with others, it doesn't work."

Sure enough, no senator has Galbraith's local support as no to the campaign-finance bill than opponents of the

corporate and union donation ban sensed the opportunity to revisit the issue.

On by one, Sen. ANDREW L. (D-Windham) and JOHN McDONALD (D-Rutland/Oxford) stood up and claimed they had been confused by Galbraith's original proposal. They asked to delay consideration of the bill and by Thursday had cobbled together an amendment stripping out the corporate and union contribution bans.

Their amendment passed 19-11 after a dozen senators switched sides and voted against a ban they'd previously supported. Having sounded defeat from the jaws of victory, Galbraith called the broader campaign-finance bill "a sham" and cast the lone vote against it.

WAS SEN. PETER GALBRAITH — THE RADIOACTIVE, OVER-AMENDING SELF-FUNDER — A POOR CHOICE TO LEAD THE CHARGE TO BAN CORPORATE AND UNION CONTRIBUTIONS?

Galbraith concludes that his decision to revisit the issue last Wednesday "was probably a tactical mistake." But he doesn't apologize for his propensity to speak his mind — on everything.

"Look, I was elected by the people of Windham County to represent them on all issues, not to trim my sails on some," he says. "If you just sit up and go along, you don't get anything done."

His odds with a laugh, "I have more more ideas than I can fit in my shirt." "I'm active," Galbraith's colleagues might be surprised — and alarmed — to learn that. One senator recently timed how long it took to get through a series of five-minute Galbraith amendments (54 minutes and 47 seconds).

Another, Sen. MARK MCCONNELL (D-Oxford), described an imaginary pie chart illustrating how the Senate spends its time on the floor. Half, he said, would go toward defining bills and amendments drafted by constituents, most of the other half would be spent on all things Galbraith.

McDonald says he understands the Windham County Democrat's desire to represent his constituents on every issue. "But if we all had that view, we'd be here

'til Christmas. There's been a tradition of picking your priorities and showing some courtesy."

But on nearly every hot-button issue, from religious writ in fracking to physician-assisted suicide, Galbraith's ready to take a stand — and to voice a vociferous sound bite to a waiting reporter, such as yours truly.

On physician-assisted suicide, Galbraith refused to even pick a side until the final moment, ensuring continued attention from lobbyists, lawmakers and the media. The 31 he offered up an amendment restricting the original "death with dignity" bill, while freely admitting he didn't care about the issue.

That marked health-care activist and Bayshore Reform columnist MICHAEL BARR, a Galbraith resident and critic of Galbraith's.

"Nobody who understands the issue would even think what he did," says Barr, who was unsuccessfully for state representative in 2010. "It was a political disgrace. The substance of the bill still is a backstop to the political process."

Fairly or not, critics of Galbraith's campaign finance proposals are quick to note that his own campaign has been largely self-financed. It's no secret that Galbraith is independently wealthy, owing in part to a controversial deal he brokered between a Norwegian oil company and the government of Ecuador.

Galbraith spent an estimated \$56,000 on his 2010 campaign — \$45,000 of which came from a personal loan. He spent just \$240 during his 2012 reelection campaign and says he hopes to reap the personal political cake day to day on the ground.

Galbraith's unique circumstances played into the hands of Democrats and other opponents of the ban. Last week they argued that if candidates can no longer raise money from corporations and unions, only wealthy self-funders will be able to compete in Vermont elections. Alas.

Sen. BOB FLEMING (D-Rutland) went so far as to offer an amendment restricting family members from giving unlimited contributions to candidates, though Barr claims he wasn't targeting Galbraith. In an ironic twist, Galbraith himself stood up and said he supported the amendment. It passed on a voice vote.

But Galbraith doesn't think much of Flemington's suggestion. He emphatically notes that the vast majority of corporate contributions go to incumbents — not challengers.

"So the notion that they somehow held the playing field is baloney," he says. "They did."

Was Galbraith — the radioactive,

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ever-mending self-funder — a poor choice to lead the charge to ban corporate and union contributions?

"Frankly, if I hadn't been exposing it for three years, it wouldn't have come up," he says. "You can say I wasn't the perfect person to be doing it, but if I hadn't, it wouldn't have come up."

He's right. Without Galbraith stubbornly fighting to improve the campaign-finance bill, the Vermont Senate would never have voted to ban corporate campaign cash.

And without Galbraith stubbornly fighting to further improve the campaign-finance bill, the Senate might never have changed its mind.

Dueling Deers

It's a popular, tough-talking governor from a northeastern state whose polls show support for tougher gun laws.

After the U.S. House that day denied gun-control legislation last week, he returned his own state-based plan to expand background checks, crack down on firearm trafficking and make it easier to forcibly commit dangerous men recently 49 years old.

No, silly. We're not talking about Vermont Gov. **PETER SHUMLIN**, who staunchly opposes any new state gun laws. We're talking about New Jersey Gov. **CHRISTIE**, a — gasp! — Republican, who got his eye on his 2012 reelection campaign and set eyes on a 2016 presidential bid.

An Christie prepared last Thursday to unveil his long-contested proposal to address gun-control issues, Shumlin had just returned to Vermont from a quick, mid-week jaunt to the nation's capital. There, he'd hung out with Sen. **PATRICK LEAHY** (D-VT) and Sen. **ROBERT LANDRIS** (D-VT) shortly before they faced themselves on the floor side of a series of chamber Senate votes on federal gun-control measures.

Asked for his reaction as he strode the halls of the Statehouse, Shumlin said of the Senate vote: "I join Vermonters in being extraordinarily disappointed that on the floor today they didn't pass a sensible background-check bill."

Who he fully expected disappointed that the Senate also failed to pass proposed bans on assault weapons and high-capacity ammunition?

"I don't think that our delegates expected them to pass," Shumlin said, facing the question. "I think they expected sensible background checks to pass. You know, I don't think they'll give up."

Killlight. Not to be disappointed that those bills failed to clear the Senate?

"I never really read through the legislation on that because I didn't think it was gonna happen," he said.

Now dodge from a politician who routinely calls for a "50-state solution" to address gun violence but who will never quite say what that solution should include. Shumlin's staffers didn't stop the

national political organization he chairs, the Democratic Governors Association, from attacking Christie for not taking a strong stand on the issue.

(Christie's trying to play both sides here, but he's ineffective in doing it.) DGA spokesman **DAVID ROSEN** told *Burlington Free Press* while attacking the New Jersey gun plan: "It's not asking [Christie] the National Rifle Association while attempting to appease New Jerseyans, who overwhelmingly want gun safety reform. He knew he would have been punished, which is why he put forth this cosmetic proposal that substantively does very little."

Wait a second. An organization run by Shumlin — who opposes any new state gun laws, won't say where he stands on federal firearms legislation and was in A-rating last year from the NRA — is criticizing a guy who actually put forward a plan to combat gun violence?

Not, allow me to introduce you to kizzle

Comings & Goings

AFTER TWO YEARS AS Congressional Press Secretary, DC-based communications director, Killington native **SCOTT CARRARA**, said Wednesday he's leaving Capitol Hill to pursue opportunities in international relations and development.

While Carrara says he's not leaving the House, he's not leaving a thing or two about the local district. The job description Carrara offers posted on Democratic Interns in DC last month stressed that candidates "should know how to pronounce the Vermont towns of Charlotte, Colton and Vergennes, as well as how many trout we're on a row."

No wonder. **JOCK MCNEILLEN** didn't get a second interview.

Declining to hold the same job before Carrara, and I still can't pronounce "Broomfield."

Media Note

The *Burlington Free Press* on Tuesday named **DAVID GREENBERG** its next associate editor — the paper's second-highest-ranking newsroom position. Greenberg, a 30-year Vermont resident, replaced **WILL WATSON**, who left the paper in February to head a Maryland paper also owned by Gannett. ☐

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Trader Joe's and Healthy Living: Is South Burlington Big Enough for Both?

BY KEVIN J. KELLEY

Two-Block Chuck" has become "Three-Block Chuck" in the two years since Trader Joe's first approached South Burlington about building a store on Dorset Street. The city's development review board has granted the company preliminary approval to move forward with construction, and the proposal came before the city council last week.

Three corner-occupied houses are already slated for demolition this summer to make way for the grocery store and new retail and office space, just an organic eatery's throw from Healthy Living Market and Café. Most popular-based Malone Properties, the project's developer, owns the land. Trader Joe's would occupy and also the parent on which Healthy Living sits.

Project manager Paul Simon of the Burlington real-estate investment firm White + Burke says he is "very confident" the city council will vote OK the plan. He predicts that Vermont's first Trader Joe's will open in late next year.

But at a recent meeting, South Burlington City Councilor Chris Shaw recommended Simon and his boss, David White, that the Trader Joe's parcel is zoned for a mix of residential and retail. Shaw suggested that the second floor of the 10,000-square-foot, mixed-use building adjoining Trader Joe's might be better suited for apartments than for the offices the developer currently intends to put in place.

"It seems an ideal spot" for housing, Shaw said, noting that residents could walk to several nearby shops. The Blue Mall and University Mall are both within 100 yards of the project site.

Shaw did not respond directly to White's suggestion. But the multi-vote advisory did defend elimination of the homes at 192, 198 and 200 Dorset Street. "They're not in very good shape," White said of the houses. And it's "probably not worth re-investing" such energy on such a residential. "It's time for them to go," White declared.

South Burlington is already set to lose more than 300 affordable homes because they fall within a high-noise zone near Burlington International Airport.

Shaw dove into his post at the April 15 meeting, that he and fellow councilors could vote on the plan at a scheduled May



© DAVID LEE

6 meeting. One goal of South Burlington's "retail zoning" regulations — meant to slow development in Vermont's third largest city — is to encourage the building of more affordable housing. The Trader Joe's development will also need a storekeeper permit from the Vermont Agency of Natural Resources, as no flag-sign-off from the Army Corps of Engineers, which has jurisdiction over a stream running through the property.

Because of its reputation for good food at reasonable prices, Trader Joe's has earned a fan club in Vermont. Four speakers at the April 15 council meeting unanimously supported the store's coming to the Burlington area. There's also a Facebook page titled "I want a Trader Joe's in Burlington, VT" with 121 likes. Simon says he neither created nor oversees the

Facebook page, which posts close-up photos of Trader Joe's products such as dark chocolate chocolate and Belgian-style type cookies.

"I want these cookies now — come 'TJs — NOW!" one Facebook comment wrote.

But the California-based company, which is owned by a German family trust, has followed a cautious strategy of expansion. Kerkhof founded in 1978, the chain operates nearly 400 stores in the United States, half of which are in California. Most are about the size of the 12,800-square-foot outlet planned for South Burlington. They aren't superstores, but Trader Joe's attracts outside attention due to its policy against them, forcing employees wearing khaki pants, and the "retro" style. Charles Shaw told me said exclusively at Joe's and knows

affectionately as "Two-Block Chuck" depending on where you live.

Now in all that study to work out for nearby Healthy Living?

Just fine, sources Kelly Lesser, co-owner of the supermarket purveyor of many local and organic foods and healthy products. Having a Trader Joe's next door "will be great for us," Lesser says. "There will be a wonderful synergistic relationship."

Plus Healthy, an agent for Ponderosa Real Estate who is not involved with the Trader Joe's deal, says Lesser may be right. While noting it's "somewhat unusual" for stores with a purely overlapping product line to be located side by side, Bradley suggests Trader Joe's "could pull people into Healthy Living who wouldn't go there otherwise."

Some have wondered aloud whether the Trader Joe's is trying to put Healthy Living out of business by locating right next door. But Bradley says the store may have had a few other location options thanks to its "property manager for large retailers" that is actually, really, then around here. He notes that Whole Foods, a much pricier chain catering to a demographic segment similar to that of Trader Joe's, had tried for years to get permission to build a store on a difficult site on William Road in South Burlington and ultimately abandoned the effort in 2011.

Healthy Living's solution may be its focus on local foods, Bradley and others suggest. "A lot of Vermonters value local food," the retailer says. Indeed, Lesser's store has prospered since expanding in 2008 from 8,000 to 10,000 square feet — almost three times the size of the proposed Trader Joe's — despite the presence of a Hannaford supermarket across the street in the U-Mall. Lesser recently opened a second Healthy Living in Ferrisburg Springs, NY.

South Burlington City Councilor Kenneth Green agrees that Healthy Living's emphasis on local sourcing has helped create a loyal customer base. But Trader Joe's lower prices could trump that, he says. Upon learning of Trader Joe's location, Green says, he first thought was "here goes Healthy Living." She adds, "If I were Healthy Living, I'd be pretty nervous."

In Dorset, Calif., the opening of a Trader Joe's caused a 7 percent drop in sales at

BUSINESS

a nearby food co-op, according to a 2012 report on HuffPost Small Business. That in turn led to a wage freeze and a cut in retirement-plan benefits at the 48-year old co-op, the story said. It added that revenues eventually did recover at the co-op, which operates in a college town with some homelessness in Burlington.

Pat Burns, manager of City Market in downtown Burlington, predicts a similar dynamic here. "There will be a three- to six-month initial period where Healthy Living will feel the impact and as some stores will feel it here, too," Burns says. But Healthy Living's customer base should build steadily over time, Burns adds, noting that while Trader Joe's does sell a lot of organic goods, it stocks little fresh produce.

Still, the project manager says no reason for Lanes to worry about having a new neighbor, agreeing that Healthy Living occupies a local niche. And although Simon doesn't mention it, an estimated 80 percent of the products on Trader Joe's shelves carry the chain's private label. None of those items will anguage in Vermont.

Monroe: Trader Joe's won't reveal the sources of some of the organic products sold as its source, according to a 2000 story in Sustainable Industries online magazine.

But the company's food is "safe, of fantastic and delicious," Simon says. And he agrees that "affordable living involves more than affordable housing." Trader Joe's will price items within the reach of the average consumer in an area with high living costs, Simon adds.

Trader Joe's other big selling point might be the 60 jobs that Simon promises the project will create in South Burlington. It will also produce a substantial but undetermined amount of property-tax revenue for the city. And because the project lies within an occasional tax assessment district, it will help cover the costs of roads, sewers and other infrastructure in the nearby City Center complex that South Burlington plans to build over the next 30 years.

South Burlington officials were

sentimental about the project's original design. A new plan features "more traditional downtown-type architecture" to make it more pedestrian-friendly, White told the council last week. Trader Joe's would now front the sidewalk on Dorset Street, with a "pedestrian plaza" situated between it and the mixed-use building, White said. A 125-car parking lot would be hidden behind the L-shaped building, Simon adds.

But even with these urban-style amenities, there's no reason to preserve or create housing as part of the project, Simon argues. Hundreds of residential units are planned for the City Center development less than half a mile away, he says. And truck noise from last night's deliveries could prove an annoyance to city residents at the site, adds John Simon, chairman of an affordable housing committee that works under the city's auspices.

Who lost is the houses that would be torn down as part of the Trader Joe's project?

Calvin Bailey and two roommates have been renting the single-family clapboard house at 396 Dorset Street for the past year. Bailey, a customer service representative at Colchester, says it's a convenient place to live. But the house is "badly maintained," he adds, pointing to living-room ceiling damage.

Nehruhadrasar Watson has been living next door at 200 Dorset since February, when he was released from jail after serving "six months, two weeks and three days" for a domestic-violence conviction. "I get a little cranky when I drink," Watson says, displaying two ulcers, one that monitors his whereabouts and another that measures his blood-alcohol level.

Where will he go if his second home is torn down?

"I might move to the trailer park on North Avenue" in Burlington, Watson replies. "I know some people there."

What about Trader Joe's? Is he familiar with the store?

"I don't know nothing about Trader Joe's," Watson says. "What is it — some kind of restaurant?" ☐



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Ben & Jerry's Distributor Freezes Out Small Vermont Retailers

BY KEN HIGDON

Mike Peabody knows it's no big secret that the Pleasant Co-op isn't the biggest seller of Ben & Jerry's ice cream in Vermont. The 400-member food co-operative on Main Street is so small it doesn't even have a walk-in freezer or space for a stand-alone 16½ cooler.

But Peabody, who's worked as the store's coordinator for five years, says he never imagined "Benzone's house" would turn as hot as a lead co-op in the very state that drew the ice cream company. A few weeks ago, a delivery guy informed co-op staffers that Ben & Jerry's would no longer supply its ice cream, as it has done for the last 18 years. He informed them that deliveries had been outsourced to an out-of-state distribution company, which has enacted stricter purchasing rules on stores in Vermont and elsewhere that sell Ben & Jerry's products.

According to Peabody, the new distributor, Tibbodeaux Ice Cream of New, Maine, has upped the minimum purchase to 40 quarts every two weeks. That's not a lot of cream for a big supermarket or convenience store, but it's way more than the Pleasant Co-op can sell in that time frame. If the co-op can't move that much product, Peabody says, Tibbodeaux won't service the account.

That's a big shift in marketing strategy, according to Peabody, who notes Ben & Jerry's used to aim to get its product "into small stores in the middle of nowhere, which describes about 85 percent of the state of Vermont. Now, in doing this, they're saying, 'If you're not a large-scale purveyor in a big open grocery vendor, we don't have the time for you.'"

The Pleasant Co-op isn't the only small retailer that feels like it's getting the cold shoulder from Ben & Jerry's. A number of independent grocers and convenience-store owners have called the Vermont Grocers' Association to complain, according to VGA President Jim Harrison.

Among them: Sam Dick Muzzo (D-Grand Isle), who's owned and operated Dick Muzzo's General Store in Colchester since 1944. His cups he started selling Ben & Jerry's products when Ben Cohen and Jerry Greenfield personally delivered a freezer full of product to his store. Today, South Burlington-based Ben & Jerry's has 700 scoop shops in 35 countries around the world.

Muzzo has already arranged to get points of Ben & Jerry's from another wholesaler, Associated Grocers of New England. But he'll have to live without the company's



"mocha storm," such as single-serving cups and Princes Pops, because he won't have a relationship with Tibbodeaux.

"I was surprised when that happened. It's a pretty big account, especially in the summer," says Muzzo, whose 4,000-square-foot market is directly across the street from a popular hot ramp on Main Street.

In place of Ben & Jerry's "swirls," Muzzo is adding products and flavors from an ice cream maker closer to home: Grand Isle-manufactured Island Homemade Ice Cream.

Lisa Muzzo, the Pleasant Co-op could get Ben & Jerry's products through another distributor, but it would be prohibitively expensive, according to Nancy Ellen, the store's branch-head buyer. She's replaced Ben & Jerry's with another locally made frozen treat: Benne-made Leonardo's Italian Gelato & Sorbet.

A spokesperson for Tibbodeaux's didn't return phone calls, but Sean Greenwood, Ben & Jerry's director of communications, confirms that Vermont's Pointe has closed down its in-house distribution network and turned "the majority of Ben & Jerry's

product distribution in Vermont" over to Tibbodeaux.

As Greenwood explains, Ben & Jerry's has always been a manufacturing company first. For the last 10 years, the company has handled its own wholesale distribution within Vermont and some surrounding areas.

"But it's like every other business," he says. "It continues to grow and evolve and change."

Tibbodeaux is a family-run company that's been around since 1909. Greenwood says, with all the necessary warehouse space, trucks and staff to do the job. Tibbodeaux already handles New England distribution for other ice cream brands made by Unilever—the Anglo-Dutch giant that owned Ben & Jerry's in 2000—including Frey's, Good House, Klondike, Popcorn and Strawberry.

Greenwood downplays the significance of the recent change and predicts Tibbodeaux will eventually address all its retailers' concerns. "We definitely expect there are going to be some wrinkles, and it'll take some time to iron out those issues," he says. "But we definitely will work with any of our customers. We still want to take care of our home state of Vermont."

It may be too late for some Vermont grocers.

When Ray Ben Hubert (R-Milton) isn't in Montpelier, he runs a small, independent grocery store in Milton called the Middle Road Market. He's displaced the Ben & Jerry's cooler "permanently" for pears.

"The sad part is when they started, they wanted guys like me. Now that they've overfilled their benches, as it were, they don't need us anymore," Hubert says. "Does it have a better taste on my mouth? No it does."

Asked if he'll try to buy Ben & Jerry's products through a different wholesaler, Hubert said he's no longer interested. In an industry based on margins of "a nickel and a dime," the new rules mean the difference between making a profit or not.

"This is from a company that talks about small business and buy local," he says. "They're no longer a small business. They're no longer local. They're owned by Unilever and their true colors are coming forward."

The people at the Pleasant Co-op agree. "It seemed like a slap in the face to small stores," says Ellen. "If that's how they're going to do business, I don't really want to serve them anymore." ☐

On Burlington's Lakeview Terrace, "In-Fill" Housing Leads to Ill Feeling

OF KEVIN J. KELLEY

Burlington Mayor Mike Winerberger has proudly said the city should grow by building "in-fill" housing near its downtown. But the mayor is learning that won't necessarily be easy, with a project by his own development company providing a case study.

Neighbors of the Packard Lofts apartments on North Avenue are stepping up their criticism as the project nears completion. About 30 neighbors turned out last week for what amounted to a sign session focused on a representative of the Hartford Group, the development company Winerberger cofounded long before he became mayor.

Diana Carls and Jim Inman hosted neighbors at their Lakeview Terrace living room, about 100 yards from the project site, which, like all properties on the west side of that street, affords spectacular views of Lake Champlain and the Adirondacks.

Many of those present cited complaints at Justin

Destinard, who is managing the Packard Lofts project on behalf of the Hartford Group. Destinard *perched* a notebook punching bag responding patiently, though at times incompletely, to the neighbors' multiple criticisms. "The transition from low to higher density is always difficult," he observed dryly around the halfway point of a two-hour meeting.

The neighbor biggest beef? Hartford Group had pitched Packard Lofts as owner-occupied condominiums since the project's inception nearly a decade ago, before deciding sometime last year it would rent the 26 units as apartments instead. In making the change, he felt like a cheat and swindler that could negatively impact their lifetime equity.

Destinard explained that the decision to switch to rentals — reported by *Seven Days* in December but not conveyed by the Hartford Group to the project's neighbors — resulted from difficulties the project encountered in obtaining financing. "Banks are still reluctant to lend to large new dense developments," Destinard said. "Banks see rentals as a much safer investment."

The Packard Lofts units — 22 with two bedrooms and three with two bedrooms — will be available only to renters "that the feasible future," Destinard added. The Hartford Group does intend to sell the apartments eventually, he said.

A few Lakeview Terrace residents suggested that renters would be less likely to

exultate the property than would owners. "There's a lot of literature showing that ownership produces better upkeep," one meeting attendee said.

Phil Loring, who lives a short distance from Packard Lofts, expressed fear that the project could turn into a "student housing" life also worried about sanitation issues, saying the construction site resembled a "pig pen" with cigarette butts and pizza boxes littering the street near his home.

Three of the units with lake views — all of which "have been spoken for" according to Destinard — will rent for \$2499 a month. The remaining apartments are being offered at rents ranging from \$1650 to \$2200, depending on their size and number of bedrooms. The five smallest apartments will rent for "affordable" rates in keeping with the terms of the city's inclusionary-housing ordinance. Only tenants meeting income-eligibility standards will be able to rent the two-bedroom apartments priced at \$2499.

Two women standing in the Lakeview Terrace meeting objected to the notion that tenants are less conscientious about maintenance than owners. Maria McGinnis and Ruth Schofield have both rented on Lakeview Terrace. "I'm having a bad reaction" to the portents of renters as irresponsible, McGinnis said the gathering. Schofield added, "If I had a friend who asked about moving into Packard Lofts, I'd say, 'Don't do it. You won't be welcomed.'"

The meeting place served as an alternative to the virtual venue for complaints about Packard Lofts. From Park Forum, the online email exchange where neighbors have been sharply critical of a project some liken to a "crane dump." Many neighbors are disgruntled at the size of the 50,000-square-foot residential project, including garages, being built as a corner lot off two then three-quarters of an acre.

Built as a small Packard automobile showroom in 1923, the original building was enlarged to include a two-story house that would later be used by Agent Cornell, the women's clothing chain. Winerberger's Hartford Group, which he formed with developer Chuck Laif in 2003, was purchased to hold back the number of units that would normally be allowed on the site based on two criteria: conversion from commercial to residential and "adaptive reuse" of an existing structure.

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PHOTO: PHOTOS



Richard Lofis

Lakeview Terrace

Some neighbors have characterized the adaptive reuse provision as another bait and switch, noting that developers are down the shovels and muckshoes, leaving none of the original building standing other than two brick walls.

Another concern: increased traffic and parking on Lakeview Terrace and nearby streets. Richard Lofis will include 30 sheltered parking spaces, five of which are to be reserved for use by a cafe that will occupy the project's North Jordan side. One person at last week's meeting estimated that the building's tenants are likely to have a total of more than 50 cars, meaning that several will have to be parked on the street.

Decatur said it's unlikely that every occupant of Richard Lofis will own a car, adding that traffic-calming "bump-outs" will be installed at the corner of Berry Street and Lakeview Terrace. And he noted in a subsequent email message that the 34-space allocation had been judged adequate in reviews by both city and state bodies, including the Vermont Supreme Court.

The release of the call prompted skepticism on the part of some neighbors. Decatur said the Hartland Group is in negotiations with two prospective operators of the space, but he declined to identify either. Asked whether the cafe would serve alcohol, Decatur said he didn't know but pointed out that coffee shops such as Muddy Waters in Burlington do serve beer.

Aesthetics were at issue as well in last week's fire-off. One participant wanted to know whether there were standards

for window coverings in Richard Lofis, warning — half-jokingly — that some tenants might hang “Badassmer towels” that would be visible from Lakeview Terrace. Decatur said plans for white window shades would be required.

The meeting wasn't mutually hostile. Chris Bello, who will work as property manager of Richard Lofis once its first tenants move in sometime in the next two months, said he has learned from managing 1000 rental units in Vermont and New York that regular communication between tenants and homeowner neighbors is essential. “When things don't work well it's because communication isn't happening,” Bello said.

Decatur noted that last week's gathering marked the first time he had been invited to confer with a group of Richard Lofis neighbors. “I don't want this to be a one-time event,” he added.

Cherissa Campbell, a Lakeview Terrace resident, said attendees that while “the history sucks” as regards to the Hartland Group's dealings with neighbors, it's essential to let that discussion reside into the past.

“We don't even know that there's a problem yet,” Campbell said. “I don't want this to be an us versus them situation.”

Meanwhile, for his part, Decatur said Richard Lofis is a positive contribution to the neighborhood and to the entire city.

“I am proud of my work prior to taking office crafting a project that is now being-robust, long-sought investment to the Old North End and creating 35 new homes in a city with a chronic shortage of housing,” the mayor commented on Tuesday in an email message. ☐



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Two Local Poets "Remix" Pulitzer-Winning Novels for a Global Project

BY JULIA SHIPLEY

By the time this year's Pulitzer Prize in Fiction was announced on April 15 — a rare win for Adam Johnson's novel *The Orphan Master's Son* — a band of interpreting poets around the world were already halfway to their goal of creating 2000 poems from the Pulitzer book canon. They've

been incorporating text from the 86 previous prize-winning novels into their own work as part of a National Poetry Month initiative called Pulitzer Remix.

Two of the Remix poets are Vermonters: **JAMES W. MOORE**, 32, of Winooski; and **DAVID KRIVITSKY**, 36, of St. Albans. (Moore, also an actor and playwright, is a founder of *SONS OF THE AMERICAN*.) The two friends, who both work for HarvardCenter by day, signed on for the extra occupation of Pulitzer Remix, committed to posting a poem a day throughout April. The text of one prize-winning novel, selected by them or the organizers, is the sole source for their

30 "Remix" poems.

Pulitzer Remix is the creation of Janet R. Riddle, editor of the *Pound Poetry Review*, a biannual literary magazine that showcases "poetry in the context and the everyday." She says she organized Pulitzer Remix to raise awareness of found poetry, the literary equivalent of collage, in which words, phrases and lines from preexisting texts are fashioned into new poems.

Smart? Yes. But Pulitzer Remix has also proved a surprisingly effective springboard for the production of genuine art.

Along with the 86 known poets sprinkled throughout the U.S. and five other countries, Krivitsky has been hard at work. He's talking with the poets of his chosen text, Richard Mahlandt's 1965 winner *The Four*. Krivitsky, who admits he never finished reading the book, says of his process in an email: "I look at the page for a while until certain words start jumping out more than others and then go from there. I simply use a Sharpie and erase all that I don't need, leaving behind a poem that was

already there to begin with."

This technique, known as "erasure," has been used by writers as various as Anne Dillard, Jan Morris and poet and *HEAVENLY CREATOR* of *SONS OF THE AMERICAN* faculty member **MART MARTEL**.

Meanwhile, Moore has been playing with the 1929 prize-winner, John Ford's *Scarlet Fever*, which he did read, and found therapy and complex.

Although both writers use at maximum one or two pages as the source of each poem, their approaches diverge sharply. Krivitsky physically alters the page with his red-inked Sharpie pen, takes pictures of the erasures with his iPhone, updates the images and posts them each day on the Pulitzer Remix website.



"World of words," James W. Moore

Middlebury Community Players Show There's More to *The Threepenny Opera* Than "Mack the Knife"

BY MEGAN JAMES

The Broadway theater critic Walter Kerr once described the score of *The Threepenny Opera* as "the most wonderfully scathing music I have ever come across." Its star number, "Mack the Knife," is a classic staple to revellers by Louis Armstrong, Ella Fitzgerald and Frank Sinatra. But the musical itself is infrequently

THEATER

performed in the U.S.

That's why **METTRIX MATTHEWS**, chair of Middlebury College's German department and director of the German for Singers and Vocal Coaches program, is so excited for her **MIDDLEBURY COMMUNITY PLAYERS** production to open this Thursday, April 25, at Middlebury's **TOWN HALL THEATER**.

"It's been incredibly sleep-depriving," gushes Matthews in the days before opening night. "It's a big show. It's three hours — but it's been fantastic."

This is the 10th dramatic production Matthews has directed, but the first

in English. She's done *Threepenny* twice before, but always in playwrights Bertolt Brecht's original German.

Collaborating with composer Kurt Weill, Brecht based his 1928 play on a 1726 English satirical musical called *The Beggar's Opera*, which skewered both London's social hierarchy and Handel's opera. *Threepenny* is a story of two rival villains, gangster Macchus, aka Mack the Knife, and king of the beggars Jonathan Peachum. Matthews describes them both as "capitalist exploiters." — Mack pilfers wealthy neighborhoods, Peachum exploits the very poor.

In rooms go back nearly 300 years, but *Threepenny*, says Matthews, remains relevant today. "It's about social injustice. It's about exploitation and power," she says. "And for me, the play is about the banking crash."

It's also an intriguing example of Brecht's signature "epic theater," in which he stripped away traditional conventions or kept audiences acutely aware "that



Belonging to *Threepenny*

Lost Nation Theater Mounts a Musical Based on Real-Life Civil War History

BY DIAN PARKER

2011 marked the 150th anniversary of the start of the Civil War, still commemorating this event two years later, PBS recently showcased Ken Burns' epic 2010 documentary *The Civil War*. Steven Spielberg's 2012 film *Lincoln* recounted the president's efforts to obtain passage of the 13th Amendment to formally abolish slavery. And now we have *Ransom: A Musical Play of Vermont's History in the Civil War* at Lost Nation Theater in Montpelier, opening this Friday, April 26.

The word "musical" may conjure a light-hearted romp through one of America's darkest chapters, or perhaps a satire along the lines of "Spanglish for Haler" at Mall Brueker's Productions. But no: *Ransom* is a drama inspired by actual letters written at the battle field by a Vermont soldier, Lt. Ransom W. Threlk.

Threlk, a 25-year-old medical student and farmer when he went to war, became a Civil War hero. He sent his letters home to



Photo: Fairouz

Capital City Concerts Premieres a Work by a Rising Arab American Composer

BY AMY LILLY

Middle Eastern flavors have been floating around Washington since last fall, when *Warrior City* concert founder RANMOON opened her chamber-music series with a Middle Eastern dinner for nearly 100 people. Reem, an Arab American flutist, helped five other women cook the meal. The guest of honor was a young, increasingly acclaimed Arab American composer from New York City named Fairouz.

This "before party" as Reem calls it, anticipated the forthcoming musical event of CCG's season: the premiere this Saturday of a Middle Eastern-themed work Reem commissioned from Fairouz, called "Rita." The piece is written for solo flute and string quartet and will be performed by Reem and the superb Damascus String Quartet, which will fill out the program with pieces by Beethoven and Dvorak.

Reem first learned of Fairouz through the *Ikranas*, whose members played a piece by the composer at their CCG concert two years ago. At the time, Reem's Lebanese-flavored mother was doing the passed away in December 2010. Reem had

also begun to claim her ethnic heritage more openly. She envisioned a commission that would both honor her mother and celebrate her Arab ethnicity and Fairouz seemed the perfect match — and not just because "he looks like one of my relatives," as she put it.

Reem is from New Jersey; Fairouz was born in New York. Both had grandparents of Middle East origin. Though Reem, 39, has never traveled to that part of the world, she experienced her heritage through language and food. She remembers listening to her Lebanese grandfather speaking by phone in Arabic with his sister, who had married in Beirut. At Fairouz' request, Reem crisscrossed him such resolutions, as well as photographs and mementos, during the composition process. The two sages realized they shared similar experiences

Fairouz' grandfather emigrated from Jerusalem, where she had lived when it was still a Palestinian city. The 27-year-old composer sees her displacement in the context of his own extensive travels in the Middle East and his research on historical migrations among Arabic peoples. He says it's hard for Arab Americans to specify their families' origins because, "when you're a few generations removed, you're dealing with countries that no longer exist. Syria used to contain Lebanon, for example."

With his grandmother and Reem's mother in mind, Fairouz told the CCG commission "to tell" after the Arab world for his grandmother. The piece is to tribute to Arab women, and grandmothers in particular, as purveyors of the cultural heritage from one generation to the next. In the course

of composing, Fairouz says, it also became a piece about the Arabic immigrant experience in a whole, especially during the decades surrounding the start of the 20th century, when new arrivals didn't have the luxury of retaining home.

Fairouz' music often aims for social and historical critique. His "Jahara" concerto addressed the Egyptian uprising, and his opera *Ramada's Song* concerns the practice of teenage killing. His fourth symphony, *In the Shadow of No Towers*, which premiered at Carnegie Hall last month, is based on Art Spiegelman's graphic novel of the same name. Fairouz meant the piece to question "the gross exaggeration of our differences at the expense of our shared humanity" during the post-9/11 decade.

One difference that sets Fairouz apart is worth mentioning: Inspired by the Arabic art of calligraphy, he composes by hand in pencil — a method that's been practically eliminated by musical notation software.

Fairouz' music, however, is immediately accessible and powerfully communicative. It can be soaring, delicate or deeply moving, and it often blends motifs, the Arabic folk mode, with Western Reem.

CLASSICAL MUSIC

FAIROUZ' MUSIC IS
IMMEDIATELY ACCESSIBLE
AND POWERFULLY
COMMUNICATIVE.

family, friends and neighbors in Rochester. Ransom's script incorporates these letters and the recipients' responses, as well as scenes from Vermont writers to their husbands detailing the hardship of managing the farms, animals and children without their men.

When Rochester historian **JACK SCHENCKMAN** was researching the lives of West Rochester at the **VERMONT HISTORICAL SOCIETY** in 2000, he came across a book containing Towle's diary and 21 letters. In the diary were day-to-day notes and a record of the soldier's letters sent and received. Towle also wrote "Narrative of an escape from rebel captivity," which recounted his capture by the Rebels, his escape and journey back to Union Lines. The Vermont Historical Society published it in the early 20th century. Merriam wounded at the Battle of Winchester, Towle died on September 10, 1864.

Last November's real-life drama was written by **NICHOLAS HIRON** in collaboration with Schenckman, interim APRIL 2008 and director **TYRANNE HIRON**. It was originally developed by Rochester's **WHITE RIVER VALLEY**

PLAYERS, which Ransom founded with his wife, **ROBERTA RANSOM**, in 1979.

COMBITY BERSON and singer/actor/musician **JAKE WILSON** composed Ransom's original music. "Tudor-period music is also woven through the play, and a quartet that functions as a Greek chorus comments on the action. Musical director **KEP KELLER** and choreographer **TAVERN MOBLE** are working with a multinational cast of 20 actors-singers and a four-piece band.

Director and LNTT cofounder **KIM HARRIS**, a seventh-generation Vermonter, is passionate about bringing this production to life. "Much of the script is written," he says. "Vernon's letters and scenes during that time give us a wonderfully intimate sense of the hardships endured on both the battlefield and the home front."

"I find this show incredibly moving, because it humanizes the statistics and statistics" adds **KATHLEEN KENNEDY**, producing artistic director of Lost Nations. "Even the women and children left behind had their own war with survival. This play honors the sacrifices all people make during war."

Chicago actor **Aaron Aubrey** plays the title role — a 19-year-old apprentice at LNTT. "I'm usually playing idealized characters," he notes. "Hanson is a real person, and all the events really happened. It is a joy and challenge acting in an older time period."

A friend to Ransom is the poet, "Remember I Will be remembered" Ransom's response: "I think plays like Ransom...help us to understand how patterned we are as a nation today. Hopefully they inspire us with renewed energy to continue the fight toward consensus and unification." ☐

l Vermont produced by Lost Nations Theater in Montpelier City Hall
Audience: Performers on Thursday April 29 at 7 p.m. \$15. Gate Opening on Friday April 30 at 6:45 p.m., with Oak Hill Veterans Homecare and nursing staff. Lost Nations Theater's Box Office: 800-555-7676. Performances: Thursdays and Sundays at 7 p.m. Fridays and Saturdays at 2 p.m., and Saturdays at 10 a.m. through May 15. \$10-\$20. www.lostnations.org



The Seven Days String Quartet

Samples can be heard in two brief spots recently produced by the BBC (available on YouTube), which featured him in Collaboration Culture, a project that pairs 14 artists from around the world on six collaborative works. Farouz chose to write a piece for Hollywood star Shikha Mishra to dance.

"I'm always trying to do something I haven't done before," he explains.

"It's" like that music. "I'm my first major piece for film," says the composer. In these movements, played without pause, the piece moves from eastern melodies conveying nostalgia for a culture that's been left behind — "perhaps to Jersey with Arabic food and all this stuff" — to a darker, "very emotional" central movement, to an optimistic final movement that takes the quintessentially Western form of the fugue. The contrapuntal form of the last movement, he says, is about "something without losing your own sense of identity."

"She started out in a very Arabic world," he continues, "and by the end, partly as a Westerner, one — back to the music of the fugue. It mirrors the journey from Arabic to American, and synthesizes the two." ☐

l The Damiana String Quartet and vocalists have been performing "Lullaby" by Mohammed Fairouz at the Vermont Chamber of Music in Montpelier on Saturday April 29 at 8:00 p.m. \$10-\$25. vcmusic.org



VERMONT ARTS NEWS + VIEWS

From the Seven Days arts blog this week:

BURLINGTON'S WATERFRONT VIDEO TO CLOSE

It's a sign of the times, and it's one that fans of the quirky movie store and its devoted staff

LAST LINES FOR POETRY MONTH

Previewing events for Poetry Month, Ralph Culver and other Vermont poets this week.

WRIF GOES TRANSMEDIA: FEMINIST DOCS IN BURLINGTON

Previewing filmz, livez, films, films and women's movement docs



'SAYS YOU' ENTERTAINS PUBLIC-RADIO FANS IN STOWE

Seven Days had a first-row seat at the popular word-game show's live taping.

Check out Live Culture daily at sevendaysvt.com/liveculture.

might be a law against that. Maybe taxes should vote on whether or not they want to support the program, thus let the towns absorb the costs. It isn't hard to imagine how these votes would go.

Tom Brown
MIDDLEBURY

TALKING TAXES

I have read a number of articles these past few months in *Seven Days* on taxes, and maybe we need more fresh air in the "coolest cities" meetings (*John Gurne*, April 10). The *seems state and benefit of new ideas*. Generally we have heard of various ways to raise taxes by taking from here to get there, and the horse trading that accompanies it.

The basic problem is that our elected leaders' best ideas seem to be how to siphon more money from taxpayers who work hard and from entrepreneurs who take risks. Instead, how about thinking about creating something new that generates revenue? If you take more money from Vermonters, there is more money for government and less for Vermonters. I am sure we can do better.

Here are some examples: Create a state network of bike trails both on and off road that brings visitors to Vermont, and then link these with existing trails; create a sports complex with turf fields that will attract lacrosse, soccer, football or other regional sports events; create a network of equestrian trails that provide a way to travel by horseback around the state; create a chain restaurant with a theme that brings in out-of-state tourists.

There are many more examples of investments that have a return in tourist dollars, hotel and cabin taxes, gasoline, and other revenue generators. The point is that taxes that raise money for one year are lost after three years in our taxes that are used to create new wealth, provide income to the state for a long time. Instead of spending the aftereffect in a secret account talking about ways to raise revenue by regurgitating the same old regurgitated ideas that pull money out of Vermonters' pockets, create something new that generates revenue on an ongoing basis. That takes courage, leadership and foresight. Ah, now I see the problem. My bad. Forget it, let's raise the gas tax.

Scott Shumway
MIDDLEBURY



KIDS IN THE CROSS FIRE

Ben Pomeroy's April 5 article about custody, "Winner Takes All," generated a flurry of letters — mostly from dads.

I'm one of many dads out there who wake up one day next to a stranger in a house full of kids. Our divorces were filled with high conflict over petty lies, false allegations of abuse, actions of parental alienation and outright fear of the lies against fathers that a family entangled in the divorce (and) social-services systems in the family court and among social-service providers in the state of Vermont. I was fortunate that we settled with just physical and legal custody, but the cost to get to that point — more than \$75 grand — has had a direct impact on the quality of life of our kids.

It may surprise the Vermont Legal Aid lawyers oppose that? Having a winner take all system provides a clear path for a vindictive spouse to wreak havoc for his or her own personal interests.

The presumption of shared custody is just one piece of the puzzle toward lessening the pain of divorce upon our kids. Our judges need additional training to help them identify personality disorders in parents that lead to actions of parental alienation. Social quality reviews of judicial decisions need to be put in place to monitor and identify those that exhibit daddy bias. The legal community needs to take a serious look at their ethics code when it comes to handling divorce cases. Even in high-conflict, divorced relationships, parallel parenting methods go a long way to reducing the stress and anxiety divorced couples experience. These need to be developed, encouraged and promoted.

Craig Miller
CHASTERTON

While one side certainly doesn't fit all, and there are cases where joint custody is inappropriate, all of the opponents focus on parents rather than children. Our statutes are supposed to protect the best interests of children, but our courts lack a key tool in being able to do that by granting shared custody when they see that it is in the best interest of a child.

Many people offer opinions about what is in the best interest of children, but few have looked at the data that exist. A study of young-adult-age children of divorce showed that 70 percent of them felt that their parents should have had joint custody and equal time with their children even when there was disagreement between the parents and even with the logistical challenges of living in two homes.

My ex-wife and I are living proof that people can get through what some attorneys have said was an ugly divorce in their home state, and still co-parent effectively. Had Vermont's laws presumed that we would share parental rights and responsibilities, absent some clear and compelling reasons that we could not, we would likely have arrived at this place much sooner.

Divorce need to bring our lives apart in people, but if Vermont parents knew that courts would not grant them sole custody based on petty differences and personal animosity alone, they would have much more incentive to put a child's needs to have both parents in their lives equally first.

Chris Weinberg
JACKSON

The recent article around shared custody in Vermont failed to focus on the main subject of the article: the children themselves. Forty-four states have recognized that it's unfair and

wrong to children to allow one parent to petty keep the children from the other loving parent. Denying a child the right to equal access to their parents, grandparents, aunts and uncles is essentially emotional abuse. As long as this law stands, Vermont cannot be called progressive. People like Sarah Kelley, who are breaking H412, are destroying children's lives and should be held accountable for their actions. I urge people to support H412 to bring fairness and righteousness to Vermont custody. It's best for children, and it's best for Vermont.

Tamara Ferro
PLAINFIELD

Vermont laws that force a child to lose all custodial guidance from one of their parents simply because one parent does not want to share parenting with the other are wrong. A parent not willing to share parenting with the other good parent should be the one whose parental rights should be questioned. The discussion should be focused on the children — not on court costs, lawyers or even the parents and their petty feuds toward each other. Research and common sense show that children are best served having a loving father and a loving mother — and their extended families — to raise them. Forcing good parents to compete in court to win Vermont's coveted "primary care provider" award only serves to force parents into competition and conflict, and this is most damaging to children. Being cared for and protected by both good parents is a basic human right for all children, and nothing should be allowed to prevent this. It is time for Vermont to protect a child's right to both parents by annulling judges to allow shared custody.

David Reade
SOUTH BURLINGTON

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WHISKEY TANGO FOXTROT

We just had to ask...

Is "salad-bar syndrome" a real thing?

BY MEGAN JAMES

Salad bar syndrome. It sounds slightly ridiculous, no? Is it the smacking dread that visits salad-bar goers as they stare listlessly into the bar, overwhelmed by choices — check greens and carrots and corn, ah yes? Or could it be a nasty food-borne illness transmitted through super-powered sneezes that blast right past the plastic guard?

When Hanesburg resident Wright Cronin told Seven Days that his doctor recently suggested he might be suffering from SIB, we just had to get to the bottom of it. WTF is it? Is it as silly as it sounds? And how does one get it?

"It might mean different things to different people," says Dr. William Newman of Allergy & Asthma Specialists of Northern Vermont in Rouse. But, he insists, there's at least one legitimate condition that goes by the name salad-bar syndrome — and it all comes down to salutes.

Many people are sensitive to salutes,



poisonous with antimicrobial and antibacterial properties, the doctor told us. They're commonly found in beer and wine, medications, packaged dried fruit and nuts. And, because salutes keep going from farming brown, they're sometimes found in salad bars.

"There is definitely an effort to make that lettuce look appealing even if it's been out there for a few hours," Newman says. It's not uncommon, he adds, for restaurants or grocery stores with salad bars to spray their raw produce with a

salute preservative. "You can see why they'd want to do it, but they may not disclose this."

Seven Days called area businesses with salad bars to find out if anyone was spraying with salutes. Prepared manager Adam Pfeiffer at City Market said that store doesn't spray anything on its veggies. "Food, in general, we wash it off and put it on the salad bar," he said.

At the South Burlington Price Choppers, a deli manager said, "We don't put anything on our salad bar. Our lettuce and stuff comes in a bag, so I don't know if something has been sprayed on it before it comes to us."

The U.S. Food and Drug Administration, U.S.

Department of Agriculture, and Bureau of Alcohol, Tobacco and Firearms all regulate the use of salutes in packaged foods, which is why you'll often see the phrase "contains salutes" on wine labels and bacon packaging. While the FDA has prohibited the use of salutes to maintain the color and crispness of fresh bread and veggies in salad bars since 1986, Newman says food services sometimes still use their own spray. "It's not like it's a hard thing to find," he says.

According to a 2011 University of

Florida study, the FDA regulations don't require managers of food-service establishments to disclose to consumers if they've used salutes. "Consumers should therefore be careful and not expect the waitstaff at restaurants to know this information, as extensive information may be given," the study concludes.

For most people, ingesting salutes is nothing to worry about. But in some folks, especially those with asthma, the preservative can cause a kind of allergic reaction — a cough, phlegm or hoarseness of the airway. "Asthma got salutes liberates salad bar," and that can be a trigger for asthma," explains Newman. "It's really no different from an asthma having exposure to other things that flare asthma — attending the Olympics in Beijing, or getting the flu, or being allergic to the cat that was just acquired as a pet."

Cronin, a 31-year-old gynecologist, has asthma. He doesn't drink, so he hasn't experienced any salute sensitivity from beer or wine. "I talk for a living," he says. So he was acutely aware of the scratchiness in his voice and the cough that developed each time he ate lunch from his former local salad bar. "It would last for an hour or so," he says. "I started to think I was allergic to raw veggies."

The symptoms were persistent enough that the next time Cronin went to the doctor, he brought it up. That's when his doc suggested he might be suffering from SIB.

"It seemed strange and funny to me," Cronin says. "But there's a part of me that kind of likes that life."

So he took the physician's diagnosis to heart. He stopped visiting the salad bar — and, sure enough, he's been cough and phlegm-free ever since. ☺

Salute is a word used in food service to describe a preservative used to keep food from spoiling. It is not a food additive.

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POLI PSY ON THE PUBLIC USES AND ABUSES OF EMOTION BY JUDITH LEVINE

America's Heritage: Going, Going, Gone

This month, I've noticed a fire sale on America's heritage. New York City is selling its public libraries and schools — statues, historic neighborhood institutions — to private developers. They will tear them down, construct steel-and-glass luxury condos and office towers in their places, and tuck the books and kids back in on the first floors.

The reason for putting the buildings — er, rather, the earth beneath and the vast, unmonitored sky above them — on the block is to raise the funds necessary to run and maintain the libraries and schools.

To pay its rising debt, the U.S. Postal Service is taking its post offices to market, too, many of them designed during the New Deal, when the government paid artists, architects and writers to capture the economy by glorifying the slow ritual.

In Virginia Beach, Va., a post office built in 1937 was recently demolished to make room for a Walgreens. In Greenwich, Conn., an imposing 1917 Classical Revival edifice has been sold to a real estate mogul for \$15 million. He is converting the PO to a Restoration Hardware.

In Auburn, Mass., Thomas Cole's wonderfully weird 1839 landscape "Paraga Falls on the Genesee" is to be taken from the Harvard House Historic Museum and auctioned at Christie's. A copy of the canvas will be hung in its place.

Yes, the museums are short of funds, but that, say the museum board and the foundation that owns the painting, is not the only reason for the sale. The Cole was in peril of damage from a leaky roof or a visitor who might tumble into it, they contend — though no such casualty has befallen "Paraga Falls" in the 160 years it has been on public display.

The canvas was appraised at \$36 million five years ago — "too valuable to be left in an institution that does not have the resources to protect it fully," as the *New York Times* paraphrased the opinion of the foundation. Or too valuable not to cash in?

At Vermont's own St. Johnsbury Athenaeum, where other Hudson River



School paintings live — notably Albert Bierstadt's commanding "Domes of the Yosemite" — the trustees who fired the entire in-house staff to balance the budget have also asked their new curator to cull the institution's fine art and rare books for items that might hang in some back.

"For the last 100 years we haven't done anything with these collections to raise revenue," vice-chair Gilbert Stud told the *Galesden Record*. The town was apparently being visited as readers, art lovers and historians.

It's not just art and architecture that are being privatized in the name of the public good. In Colorado, for instance, conservationists are laying up the drilling rights on public lands that would otherwise go to oil and gas companies and placing constraints on the leases that bar extraction of the natural resources forever.

Some of these environmentalists are printing the protesters because they've lost hope of ever hearing them. Others have more confidence in "public-private initiatives" — which usually mean taxpayer-funded "incubators" — so just the private sector to treat for its own profit — than its state control.

It's not an emotional feeling. After all, President Obama has issued more acres to the extractors — "We're drilling all over the place!" he exclaimed proudly — than he's concerned for permanent protection. Reagan and both Bushes did better.

But the political obstacles that his environmentalists sawing up the market rather than pushing the government to shut that market down is the same one that inspired Democratic presidents to lower U.S. energy costs by lending the nation's moonrocks and water tables to the highest bidders,

Order Up

How Doug Davis revolutionized the Burlington school food program

BY KATHRYN FLAGG



Doug Davis is

On a recent Thursday evening in the Burlington High School cafeteria, Burlington School Food Project director Doug Davis stood before a small group of business and Bhutanese families. The first Americans were recent additions to the greater Burlington community, which had been in the country for less than a year and a half, and so Davis was offering a crash course in the American school lunch system.

Davis, a height of 4'11, built up a cartoon persona of a pig, followed by ones of a chicken and a cow, then paused to let the newcomers on hand translate. The signs are one tool cafeteria staff use to identify the main ingredients of any dish coming out of the kitchen. One are the days of mystery meat — and, worse, of confusing meals with suspected ingredients that might violate a student's cultural or religious dietary practices.

The small community dinner marked the first time that the Burlington School Food Project had invited a targeted group of families into the school for a meal. Adapting to changing demographics — a necessity as New American families have settled in the region — is just the beginning when it comes to the dramatic overhaul of Burlington's school kitchens in the past

decade. Under Davis' guidance, the pattern has been out with French fries and in with kale chips.

"It's a society that is largely absent, I really see our food program as part of our education in Burlington," said Burlington School District superintendent Joanne Calhoun. "Doug and his colleagues really are a model for the state, and federally, that it can be done."

Davis' program has earned its greatest acclaim for getting local foods into school cafeterias. Burlington's progress in the farm-to-school movement has made Davis "a national celebrity" in that world, said Sheelorne Farms vice president and program director Megan Camp. Davis deflected the praise, citing instead to keep it on his team and lead the support of the school district. Either way, what's happening in Burlington's schools is remarkable.

But what Davis and his goals for the school district and youth learn that local foods also served well behind his main priority: making sure children have ample access to fresh, healthy food. The U.S. Department of Agriculture estimates that nearly 17 million children under the age of 18 don't consistently eat enough nutritious foods.

"From day one, that's always been very

clear about Doug's priorities," Camp said. "He truly believes that students who aren't hungry learn better."

Access to local foods and to food in general, Camp and others said, go hand in hand. Bringing local food into the cafeteria eliminates the gap between "farms" and "farm-to-table" in the inventory movement — and it gets kids eating well.

"We know that if the students come already with the farm, maybe grow down to the interstate and even where that food is growing — they're going to be more likely to eat those vegetables," said Jen Griffin, the director of professional development at Sheelorne Farms. "It's not just a carrot. It's not just a piece of broccoli or kale. It's Farmer Andy's carrot. That really has impact."

The road from French fries to Farmer Andy's carrots was a long one in Burlington. When Davis took over the city's school food program 17 years ago, the prevalent thinking was that, to break even, school lunch programs had to cater to wealthier students who could pay out of pocket for popular à la carte items — think French fries and pizza. Meanwhile, students who qualified for free or reduced lunches were segregated into a separate

line and served different food. Davis suspected that students who qualified for the federal benefit weren't taking advantage of it because of the stigma.

"It wasn't headlined in a way that was sensitive," Davis said. "I don't think anybody was trying to discriminate...[but] we don't know what we don't know."

So in 1997, Davis eliminated the à la carte line. That was the beginning of change in the school cafeteria. Slowly, the number of students requesting for free and reduced-rate lunches began to climb — from 30 percent in 1997 up to the district-wide 56 percent today.

Davis swapped long rectangular tables for smaller, round ones, the seats levels in the once-chaotic cafeteria dropped immediately. In 2009, the program stopped charging for breakfast, instead opting to offer it free to every student in the district. All these initiatives aimed at changing the culture of the school nutrition program and increasing students' access to healthful food.

Then came the big push for local foods, starting in earnest in 2008 with a three-year grant that enabled Vermont Food Education Every Day (Vermont FEED) to team up with the city of Burlington. The initiative was citywide, but in the school system, it translated into taste tests at elementary schools, new school gardens and stronger relationships with farmers. Teachers began incorporating local foods into the curriculum. Along the way the schools reached out to community members.

Today, the program sources food from 23 farms. In 2013, Burlington schools served more than 100,000 pounds of local foods, during the summer and fall, some 70 percent of food coming out of school kitchens is local. What's more, the Burlington School Food Project, as the front-running school nutrition program with a \$2.1 million annual budget is called, is almost entirely self-sustaining: the school district only covers health insurance costs for its workers. The program's budget is rolled back together from federal subsidies, revenue from paying students and guests.

By 2007, every school in the district had a salad bar. The consumption of fresh fruits and vegetables shoots up considerably when kids can serve themselves," Davis said. "It's amazing how little kids give you [a thumbs up] when you don't offer them."

Kitchen staff have been serving fruits and vegetables before serving them, a change that made them noticeably more appealing to students. ("A girl with braces will



not bite into an apple," noted Davis. "She will survive to death first."

Davis is the first to say that food itself was incidental to all of these changes, which were really about infrastructure. Before he could introduce the food he had to get his staff trained and make sure kitchens were equipped to handle the loads. Smaller kitchens couldn't accommodate new poultry in the same place as raw veggies — so Davis looked for alternatives. Now the program partners with local businesses to help prepare some items in bulk, such as pizza, chicken drumsticks and falafel.

Even now, with Burlington's program the darling of the national school-nutrition world, Davis and his colleagues aren't resting on their laurels. Far from it. Davis heads the School Nutrition Association of Vermont and sits on the FNIA's national public policy and legislative committee.

"He doesn't think he's done when all he's done is brought some local food," said Abbie Nelson, the education coordinator at the Northeast Organic Farming Association of Vermont and the director of Vermont FEED. "What about every other kid? What about the larger system?"

Among Davis' latest crusades is promoting a goal he admits might sound like "a real crazy out-of-the-box dream" in this day and age: bringing this school lunch to all Vermont students, regardless of income. He's been chipping away at realizing that plan for years as a committee spearheaded by Hunger Free Vermont.

"Maybe it's a pipe dream," Davis said. "But I don't think there's any other direction to try to go. Clearly the goal has to be universal lunch."

In the meantime, don't weep for the French fry-deprived children of Burlington.

"There is no doubt in my mind that every kid out there who wants food has access to them," Davis said. "They can buy them for a dollar every day. So for us to be able to offer roasted sweet potatoes, carrots, onions, beans, haricots, peas, squash two or three times a week, those are products that those children probably don't have access to."

What's more, the food in Burlington schools is surprisingly tasty — or so it seems to those who recall the school lunches of yesteryear. Today, many chefs bring culinary training into the school kitchens. Most students are going to eat school lunches — more than 98 percent at the high school. On any given day, students can choose among two national cuisines such as Mexican or Middle Eastern or get grilled sandwiches and other dishes to order.

As Davis put it: "School lunch isn't just chicken nuggets anymore."

Back at the high school, among the Ramones and Bizarros families, Davis and a few members of his staff launched into the muck-gutty of the school nutrition program. One staffer wheeled out a sample salad bar and demonstrated to the hushful how to select greens, vegetables and dressing. Over at the sample hot-dish bar, an interpreter gestured expressively while explaining the four points of instant oatmeal.

If it sounds basic, that's because it was — and needed to be. The Western concept of a salad bar can be foreign to New Americans who aren't accustomed to raw vegetables, let alone balsamic vinegars. With help from the food program staff, handouts trickled through the food line: grabbing trays — just as their children do at lunchtime — and putting them high with salads, rice pilaf, lentils and roasted chicken.

"I didn't want to eat anything [when I arrived]," said sophomore Ranaa Pradhan, who came in the U.S. from Nepal about six months ago. Things changed, but Ranaa admitted he still doesn't grab anything from the salad bar, protesting instead toward the chicken and rice familiar to him from Nepal.

The event at the high school was long. Davis had to speak slowly and haltingly, waiting for the interpreters to translate his brief presentations. All the same, he was able to slip out at about 7 p.m.

Just as he was about to rush over to C.P. Smith Elementary School, the site of a school-sponsored, two-themed community dinner for students and their families. "You're hot another home run," gushed Thomas Henry C.P. Smith's principal, when Davis came bursting through the gymnasium door, trailed by a reporter. Flurry opened up the list of his favorite ice cream (from Island House made Ice Cream in Grand Isle). "You've got a great crew here."

A handful of kids rose around the gymnasium while the kitchen staff packed away leftover carrots, rice and chicken dishes from the evening's meal.

Jeannette Lamphere, a 10-year veteran of the food program, remembers when C.P. Smith's kitchen was stacked with two seasons' salt and pepper. Putting in her work, she gazed toward a shelf in the kitchen where more than three dozen spices were stacked close deep. During her time here, she's seen staggering changes in food preferences.

"It's definitely more work," Lamphere said, "but the quality is better." ☐

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Sail to Sale

A Ferrisburgh farmer aims to bring Vermont food to urban markets by wind-powered barge

BY KEN PICARD

The hulking, upturned plywood box that protrudes from an open-sided barn on Burroughs Farm Road in Ferrisburgh is just starting to look like a boat, if not an attractive one. But for farmer Erik Andrus, who conceived of the idea of building a 26th-century-style, wind-powered cargo barge to transport locally grown food from the Champlain Valley to New York City, pretty isn't the point. It's all about function.

"This is the kind of sailboat that will get you mussels and gins in certain types of markets, but we decided we really don't care about that," Andrus says of his unadorned, flat-bottomed tub. "We're not going out of our way to make it look ugly. We just want it to be as robust as we can."

Andrus' sailing vessel is being built in the spirit of the Lake Champlain Maritime Museum's replica schooner *John McGraw*—about at "half the size and one 20th the budget," he says. While this ship was never intended to be historically accurate like that one, it has its own educational purpose. What it lacks in sophistication and style, Andrus says, it will more than make up for in robustness, function and heart.

For the past year, Andrus has been working with his not-for-profit sponsor, the Williston Foundation of Madison, on a demonstration project called the Vermont Sail Freight Project. One goal is to reach local stakeholders and the public about how their food is produced and the vast amounts of local funds expended in transporting it to market—and then show them another way.

As Andrus explains, water as a commercially viable means of transporting heavy cargo has been largely overlooked in discussions of sustainability. This demonstration project aims to show that what was viable once can be viable again.

The 26-and-a-half-foot tall barge, which carpenter and author and activist Bill McKibben has dubbed "no to taro," in its design, is being constructed on a shoestring budget of \$15,000, most of which Andrus hopes to recoup through a Kickstarter campaign that ends this week. (As of last week, the campaign was within \$300 of achieving its goal.)

For now, Andrus' short-term goal is to get the boat underway and into the water by July 4, with a plan to bring 12 tons of Champlain Valley agricultural goods from Ferrisburgh to the Port of New York in 10 days this September. Bill McKibben and Roger Albrit, Vermont's former secretary



It's a bit robust, a little cheap, but a good design that's big, is robust, and will be built, blueprints finished.

of agriculture, have expressed interest in riding their mules to voyage to NYC.

In the longer term, Andrus would like to see the Vermont Sail Freight Project develop into a viable commercial venture on Lake Champlain and the Hudson River. By 2015, he envisions this and similar vessels routinely moving foodstuffs up and down Lake Champlain and the Hudson, possibly making additional pickups and deliveries along the way. This summer, the vessel and its crew—when finished, it will be a pilot—will practice hauling small cargo loads around Lake Champlain.

Why build a wind-powered barge to educate the public about creating a sustainable food system?

"I've always loved watercraft. Some of the happiest memories I have were being in canoes and sailboats," Andrus says. He sees the Vermont Sail Freight Project as a way of putting his love of farming with his love of being on the water. "But so much is going off on the water. That's as much as agriculture and, it's about sustainability and resilience."

Andrus envisions this barge, which is tentatively named *Coco*—in Roman mythology, the goddess of fertility, agriculture and grain crops—as a floating farmers' market of sorts, where vendors

FOR SMALL FARMERS, IF YOU'RE INVISIBLE, YOU'RE DEAD. IF YOU CAN'T GET THE STORY OUT THERE ABOUT WHAT YOU'RE DOING, THEN THE SUPERMARKET WINS EVERY TIME.

ERIK ANDRUS

and customers would go down to the river to buy and sell wares.

"For small farmers, if you're invisible, you're dead," Andrus says. "If you can't get the story out there about what you're doing and why it matters to the wider world, then the supermarket wins every time."

For 21st-century Vermonters, it's easy to forget that Burlington was once one of the largest timber ports in North America. Cargo barges like this one plied the waters between the Hudson River and the St. Lawrence Seaway for centuries before they were replaced by rail transport, then by trucking.

Andrus is far from the first effort of its kind. The Vermont Sail Freight Project is a member of the Sail Transport Network, a global alliance of shippers, many of whom use centuries-old trade routes to transport

cargo via wind-powered vessels. Andrus hopes his ship will meet up with similar sailing ships in New York City so it can obtain food items from South America and Europe, such as sugar, coffee, olives and chocolate, and transport them back to Vermont.

Already, Andrus has a tentative arrangement to connect in New York with a French tall ship whose owners seek to bring a large shipment of Vermont maple syrup back to France. In exchange, the *Green* would take on a load of French wines and bring them to Vermont for sale. Adopting the model of fair-trade certified goods, all these items might bear a label reading "transported by sail."

While the idea may sound preposterously retro in some, Andrus

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ments and transport is both logistically and economically feasible.

"The English Thimble barge, to which this is very similar in design, were cost-comparative with road and rail transport up until the 1970s, when they were driven out of business," he says. "So it's not as far-fetched an idea as you might think."

Leading a band on the Vermont Rail Freight Project are Vergennes High School students working through the Willoughby Foundation, which sponsors charitable community work.

"We see this as a really important, community-driven project that has elements of the arts, education and the environment," explains Hannah Mueller, the Willoughby Foundation's program manager. "This one cuts across class and political divides. It's not controversial at all. Everyone who hears about it gets it immediately."



Last week, some of Mueller's students visited Andrus' farm for one of two last-year workshops led by New York City mariner Claudio Ripley, who taught them about how much is needed in building a hand-laid vessel, were fourth graders from Vergennes Union Elementary School, they helped construct a batch of 12-inch replicas of the barge, which will be given out to Kickstarter donors.

Andrus is no stranger to heavy labor using old-fashioned methods. Since 2005 he and his wife, Enna, have been farming 110 acres just outside Vergennes on land that's been in continuous use since colonial days. Their diversified family farm employs many centuries-old technologies, including log skidders and plows that are powered by draft horses.

About four years ago, the couple began experimenting with growing rice in paddies, and they now operate the largest wet-rice farm in the Northeast. Last year, they grew 2500 pounds, which Andrus notes is "not even close to capacity." He estimates that once the project is fully established, it should yield as much as 24,000 pounds annually.

Good Companion Bakery, which

the Andrus own and operate on their premises, utilizes a retained-heat brick oven that's fired each day by a whitestone fall of alfalfa. The couple bakes European-style loaves such as pain au levain, baguettes, braided and rye breads, all of which come out with a distinctive crack-once-baked crust.

Wood and other rapidly portable foods will seldom be aboard the Cove. Loosely modeled on a 19th-century cargo vessel, it has three cargo holds but no refrigeration or compression, which means nearly all the cargo must be shelf-stable for at least 10 days. One hold may contain blocks of ice for preserving a limited amount of produce, such as apples and cabbage, Andrus says. However, his priority is to make the vessel as eco-friendly and carbon neutral as possible. Even the spire, or mast, must be double as a hand-powered crane for lifting cargo on and off the ship.

Because the Vermont Rail Freight Project isn't bound by a slavish adherence to historical authenticity, the Cove will be outfitted with modern essential amenities, including a depth finder, GPS locator and an outboard engine, "just in case."

The project also relies on another 21st-century technology: the internet. Word vendors and buyers will be able to go online, identify the types and quantities of goods they're interested in, then go down to the river and meet the barge when it arrives.

"It's kind of like Amazon.com, only much slower (as commerce) and a much smaller range of stuff," Andrus jokes. "But we still think people will go for it."

No need to say, the Rail Freight Project isn't as much about convenience as it is about being more energy-efficient and food sustainability. But Andrus thinks its old-time savvy could encourage consumers to think beyond the supermarket, appealing to their imaginations in a way more vendors do not.

"It's kind of a soft touch," he says of the project. "We don't have talking people over the head and say, 'You've got to stop using your SUV or we're all going to die!'"

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- 5/5 FRI Chris Smith @ UNM Recital Hall
- 5/4 SAT Vermont Symphony Orchestra: "Masterworks 5" @ Flynn MainStage
- 5/4 SAT Gallery Exhibit: Hal Mayforth, "Subversive in His Own Little Way" (Saturdays through 5/11) @ Amy C. Tassett Gallery
- 5/5 SUN Vermont Youth Orchestra Spring Concert @ Flynn MainStage
- 5/9 THU "The Witcher" (5/9-10) @ Main Street Landing Black Box Theatre
- 5/11 SAT **The Hackbushs** @ Amy C. Tassett Gallery, Flynn Center
- 5/11 SAT MEZzings @ UNM Recital Hall
- 5/12 SUN Oratio Songs @ The Cathedral Church of St. Paul
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Pressing Forward

As the demand for hard cider surges, the industry organizes **BY CORIN HIRSCH**

Finding Citizen Cider isn't easy. But on a recent Friday night, dozens of people wander the search for the company's weekly cider-tasting party. First they find the wooden sign in Bruce's Farm Urban Allen that reads "Drink Cider," then they push open a heavy wooden door at the back of the building and enter a room that feels like a speakeasy, filled with the smell of fermenting apples. People cluster around a long wooden bar, glasses of cider in hand. The twangy sound of the Bucklestate Boys blares from speakers overhead.

Five years ago, it would have been hard to imagine a crowd flocking to a bar that served only hard cider. The drink has long been seen as the unloved cousin of craft beer, particularly in the state with the most breweries per capita. For a couple of decades, Woodstock Hard Cider—founded in 1991—was the only Vermont cider with a high profile. The last two years, though, have seen a surge in artisan producers both on resurrecting the region's centuries-old cider-making tradition. They're turning out artisanal sparkling hard and soft ciders that mix the game of styles and flavors, from fruit to sparkling, sweet to bone dry.

Sales of U.S. hard ciders have tripled since 2007—to roughly \$600 million last year, according to market-analyst firm IBISWorld—and major beverage giants such as Carlsberg, MillerCoors and Anheuser-Busch have all introduced their own versions. For the first time since the 1940s, cider makers are a force to be reckoned with. With that growth have come both expanded opportunity and the need to organize—especially against a federal tax rule that keeps organic down and chemical growth.

Hard cider's rise in popularity is credited by Citizen Cider. Its Friday-night shindig takes place in the converted grain warehouse where three friends—a wine retailer, a chemist and a farmer—began making cider two years ago, using a salvaged 1950s apple press and fruit from Middlebury's Happy Valley Orchard. Their aim was to create a drink that fused the best qualities of Champagne and slightly effervescent Vinho Verde. The result was the inaugural 5000-gallon batch of United Fruit, the first organic cider.

Now Kim Nelson, Bryan Holmes and Justin Hokenbach have quit their former day jobs and are sending bottles and kegs of their fiery, bright United Fruit all over the state. "It's been a whirlwind," says Nelson,



**WE PICK UP NEW ACCOUNTS EVERY DAY.
I GUESS WE HIT IT AT A REALLY GOOD TIME.**

KRIS NELSON, CITIZEN CIDER

who left a wine-industry job to make cider deliveries. This year, the company's production will jump almost an-fold from its first batch, Citizen Cider is now sold to

140 retail stores and poured from 40 taps across the state. "We pick up new accounts every day," Nelson says. "I guess we hit it at a really good time."

This is cider's moment, and there are reasons it's going to end.

Though Nelson can't pinpoint the conversation that led to launching Citizen Cider, he says he had an epiphany of sorts four years ago while

reading *The Botany of Desire*, food writer Michael Pollan's seminal book. In a chapter on apples, Pollan makes mention of New England's crochets during hard-cider history. In those days, some colonists—even children—mixed up to 40 gallons each of the low-alcohol drink every year. "I was thinking, Where could this have disappeared to?" Nelson says.

He chatted with Hokenbach, who at the time was living in Oregon, where cider production was beginning to flourish. As the friends swapped stories ciders from both the U.S. and abroad, some with wine-like qualities, Nelson remembers thinking, "Wow, there's something to this. You can drink lots of [cider], it goes with a lot of different foods, and it's not cheaply sweet," he says. "That's kind of how things got started."

When *The Botany of Desire* was made into a documentary, a segment on apples was filmed at Dorothy Lane Orchards & Farmstead 1933 Cider in Lebanon, N.H., about a mile from the Vermont border. This is the 80-acre domain of grower Stephen Wood, an iconoclast when many young cider makers, including Nelson, cite as a mentor and influence, something of an industry uncle.

Wood has been trading orchards since the 1970s, when he took over apple production on his family's farm while continuing his studies in molecular biology at Harvard. The business flourished for some years, but by the early 1990s Wood's profits languished as consumers turned to the uniform fruit sold by wholesalers—think waxy, shiny Delicious apples. Wood and his wife, Lucia Spencer, began planting heirloom apple varieties with unusual names such as Dappled Sunburst and Ribston Pippin.

"I started growing this weird apple, something around English and French," Wood says. He also planted "wildcat" varieties that were almost unobtainable on their own, just ideal for making piders with the aromatic and tartic qualities of wine.





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Pressing Forward by Paul

Twenty years ago, hard cider wasn't on any list. In 1994, Wood's friends Terry and Judy Maloney of West County Cider in western Massachusetts organized an event called Cider Days. (Terry Maloney has since passed away.) Wood joined those early efforts, and the event grew slowly over the years, attracting "the few cider makers in the world," he recalls. "This was really before the market seemed to roll, and even though there was always snattering about regional or national successions, it would have been a little goofy to farm one back then."

above (alcohol by volume) hits 7 percent or higher, cider is taxed as wine.

Maddling things further, when cider's carbonation levels rise above 30 percent by volume, the drink gets hit with a federal Champagne-like "luxury" tax of \$3.30 per gallon — far higher than that imposed on beer or wine. Yet, as many cider makers have learned, American consumers prefer "finer" cider. The result is a Catch-22: When manufacturers keep their drink within federal CO2 parameters, they have to work extra hard to market a "mid" prod-



As the farm-to-table movement blossomed, so did consumers' interest in cider. Three years ago, the swelling number of cider makers inspired Wood and a few others to organize a much larger version of Cider Days. CiderCon. Forty producers attended the first conference in Chicago, where they exchanged ideas and began to organize around a shared, pressing concern: cider's awkward, undefined position within the federal tax code, which leaves it susceptible to a higher tax burden than other alcoholic beverages.

When the Federal Alcohol Administration was formed in 1935, it created a tax structure for alcohol that didn't include hard cider. As of the first CiderCon, those rules hadn't been updated. As Nelson of Otisco Cider puts it, "The whole industry is poised toward beer, wine and liquor" with a hankie in the legislative language when cider — arguably America's oldest alcoholic beverage — shows up.

Since cider's skewed legal situation with each vintage's sugar content, it's sometimes classified as beer, which is taxed at a lower rate than wine. When its

tax. When they don't, they gut hit with extra taxes that increase the cider's price and cut into margins.

The third CiderCon last year winter — attended by 300 cider makers — saw two breakthroughs on this policy front.

First, participants decided formally to band together as the United States Association of Cider Makers (USACM). Second, they finally managed to jumpstart legislation to change the tax code. Last month, Sen. Charles Schumer (D-NY) introduced the CIDER Act — the acronym stands for Cider, Investment & Development through Excise Tax Reduction. Its aim is to "modernize the definition for hard apple and pear ciders," as Schumer's office puts it, by increasing the permitted alcohol level to 8.5 percent and the permitted CO₂ levels to a European Union standard of 6.4 grams per liter.

By next accounts, Wood was instrumental in leading the senator to write and introduce the legislation. (A rep for Vermont Sen. Patrick Leahy says that the senator helped co-author the legislation and will co-sponsor the bill.) "You can't build a business on the

assumption that you can dance on the edge of federal legislation," Wood says. "If you want this industry to grow, you need to take away the luxury tax that is the nub of the law. We've been working crazy hard on this."

In Europe, Wood points out, hard cider has long been a staple of bars, restaurants and home kitchens, and carbonation levels may be much higher. Chipping the lid on the U.S. will enable domestic ciders to share to compete overseas, as well as granting them greater freedom of expression, Wood points out.

IF YOU WANT THIS INDUSTRY TO GROW, YOU NEED TO TAKE AWAY THE LUXURY TAX THAT IS THE NUB OF THE LAW.

STEPHEN WOOD

The cide change could be a boon to top-tier-growing producers such as Whetstone Ciderworks, the 2-personal company in Marlboro, Vt., run by husband and wife Jason and Lauren MacArthur. Jason MacArthur began making cider after a trip to study wine making in France. "When he came back [to Vermont], he realized that this wasn't a great place to make wine, but there was this rich tradition of making ciders," explains Lauren MacArthur.

After tasting one of the ciders locally six years, the couple went commercial in 2010 with their first 400 gallons of cider. Both still have full-time jobs—he's a carpenter, she's a stay-at-home mom. In their basement, they turn apples from Scott Farm in Denmark into a quartet of sparkling ciders that have the dry, bittersy, nutty qualities of Old World white wines and Champagne.

In fact, the MacArthurs are currently working on a cider using the méthode champenoise, the traditional champagne-making technique that involves aging the cider *sur lie*, or on its spent yeast, to add another layer of flavor.

"It's very dry, and it's just got that

lowly Champagne quality," says Lauren of the cider, which will probably be released this summer.

And it will almost certainly get hit with the Champagne tax. "People expect carbonation and are disappointed by low levels," she says. "[The tax] is frustrating and sort of a barrier."

The legislative and regulatory efforts of USACAD have stirred small producers such as Wood and MacArthur with bigger ones such as Middlebury's Vermont Hard Cider Company, which makes Woodstock. "It's taking time to figure out where we can actually work together," Wood says. "It's something like the guy who makes a few barrels of triple IPA talking to Anheuser-Busch and finding out that we really like each other."

Vermont Hard Cider Company is experiencing its own meteoric growth, which was 35 percent per year even before its multistate-dollar sale to Inland and UK-based C&C Group last fall. Regardless of size, "It's important to get our common goals together," says Ben Howell, the company's CEO and board member and treasurer of USACAD.

Howell also offers some perspective on the cider industry. "Right now it is two-thirds as 1 percent of the beer market in the U.S. While hoping to go from tiny to small," he jokes. "Cider could reach 1 percent of the beer market someday."

At Benetton Hill, Wood says he's been making 15,000 gallons of cider per year "loose" and that number probably won't change. "I don't want to grow, particularly. I'm still trying to make sense of an orchard," he says. "But we can't put stuff in a bottle fast enough."

As the market continues to expand from state to state, Wood suggests he might make with pride. "We're winning prizes for our legs in New York, in Boston," he says. "It's hard, though, because people who love your stuff might not be able to afford it anymore."

Meanwhile, back at Otis's Cider, the Friday-night tastings have expanded to several nights during the week, and the owners have added a cider fermented with blackberries, another with cranberries, and yet another flavored with hops. They've built a larger production facility at Happy Valley Orchard, too.

The growth "does feel fast sometimes," Nelson concedes. "While spending up to the third of it, but we're still figuring it out as we go."

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Going the Distance

Book review: *Some Far Country* by Partridge Baswell

BY AMY LILLY

Woodstock poet Partridge Baswell's debut collection is titled *Some Far Country*, which raises a question right from the start: Are those poems about a desire for distance, a longing to escape to "some far country" of the mind or geography? Or are they about being constrained to distance, banished?

Readers of Baswell's precise, lustrous poems will find both meanings in evidence, as well as every possible con-
BOOKS
ception of distance.

Even "Distances," which appears about a third of the way through the book's 54 poems, is only externally about two college kids whose car runs out of gas at night in a remote Idaho town. In the second couplet, another voice sounding like the poet's own begins commenting on the way the line look on the page — "identically parallel as twin chromosomes" — which encourages the reader to step back and look too. Each voice seems to carry on in alternating stanzas until, before the reader can quite realize it, they have bled into one.

It's a bit like a musical resolution, in words, and Baswell has been a regional leader in both realms. He has worked as director of the Lebanon Opera House in New Hampshire and as an organizer of Bookstock, the annual literary festival in Woodstock. Currently he's a managing editor at Harbor Mountain Press in Brooksville, whose director, Peter Morley, first encouraged Baswell to submit his collection for a new but significant poetry award, the Grolier Discovery Award *Some Far Country* won.

The award was inaugurated in 2011 by Trump Martin, a Nigerian poet who owns the Grolier Poetry Book Shop in Cambridge, Mass. — one of the country's oldest and most revered — and the honor comes with publication by the book-store's own press. In his introduction, Morley writes that Baswell "bears witness to the understanding that the world is ultimately one." At the same time, he notes the poet's "landscape of ... emotional separation."

That quiet contradiction plays out particularly when Baswell's speakers and subjects travel to geographically distant countries, including the Central African Republic and Iraq. In "The Documentarian" (young Americans) arrive in Sierra Leone to gather footage for a documentary about child soldiers. The novel horror of the story of one boy named Mohamed, who "tore his parents cut down with a violence



/ so indiscriminate their killer masked / leaving only the weapon's arc in air," is complicated by the morally questionable way in which his narrative was obtained. "Above all fundamental to let woodsmen climb every nook for why [the American] had come," Baswell writes.

The poems are decidedly not "one" in several places about family life, where spouses share necessarily occupy different spheres while juggling care of the children (Baswell has four). The speaker of "Never the Twain" observes, as if from above, his "safe house / roof now poignable from space — / remember that place?" while waiting for his wife to "return from your / separate well-lit country / after you've cleared their tables / collected tips." Robbers of Hemingway's solitary waiter in "A Glass, Well-Lighted Floor" — and, in

the title, of Kipling ("East is East and West is West, and never the twain shall meet") — serve only to increase the poem's sense of unbridgeable distance.

"The Documentarian" is written in free verse with one jaw-dropping line break, "Never the Twain" is composed of tercets. *Some Far Country* seems to explore every possible modern verse form. When Baswell opts for stanzas, they rarely contain and rhyme or even a meter — at least one with a recognizable foot. Nevertheless, what Morley calls Baswell's "patterns of song" are there, in the jazy alliteration of lines such as "you spread clothes of sound / around the unanswerable room" (from "Woman who hate jazz nevertheless") or the simplicity of this final, grieving stanza of "Still": "we gather and sit / in silence on your hill / this is how much / we love you still" (Baswell dedicated the book to his wife, Polly Davenport, who died in 2011).

Baswell often drops punctuation, too, creating run-on stanzas in verse form and using "it" instead of "and" (or, occasionally, both in the same poem). Both tendencies might be chalked up to a kind of tightly wound intensity in his writing, which is evident in "Scholar, Clipping & Fraying," a poem about writing poems.

we turn

a key to release this world's energy
some dogs go down others crawl
some rhyme with clearly bastard

others monologue in extended
beasties is gawped off/leaving
the bed outside the page bent

Some Far Country by Partridge Baswell. Grolier Poetry Press, 34 pages. \$11. Baswell will read on Wednesday, April 24, 7 p.m., at Norwich Bookstore and on Wednesday, May 1, 7 p.m., at the Blue Horse Inn in Woodstock. Info: 407-7588 norwichbookstore.com grolierpoetrybookshop.org

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DISTANCES

Traveling at night as our engine wouldn't overheat
we ran out of gas on a one-lane road in central Idaho

although now I've noticed the preceding two lines
are precisely the same length not approximately but

abruptly at the end of a five-car stretch of highway (and
we emerged from the car like chrysalides after a week

identically parallel) as two chrysalides hiked up in
pine-kissed kidneys or latrines: driving our madons

buried in a sink vat, two car-camping college kids
devoid of personal hygiene: the air there was splendid

moment with inspiration: refreshing the way those last
two came together. I couldn't have planned it better how

the burkaps (an off-duty sheriff) spared us a grill or
two in the moon shade of a great cabbagewad article

the fur contained in celebration. Eilly characters more or
less: Mugs made it nearly impossible to exact exactitude

In that area bar town with the perfect air (not for the
sweet man behind the counter who was willing to stop

measuring with a barbed calender the right distance
from nowhere: we could just as easily have ended up

pausing drinks long enough to put our morphic: young
carnassia-buck on the road again. Or we could have run

out of fuel there with everyone home in bed and
found that where we arrived was where we were

The poem's title comes from a 14th-century scholar's disparaging description of the speech of northern Englishmen (thank you, Google). The scholar was a southern Englishman, possibly, the (many of using language to distance oneself from one's own countryside appealed to Bowell)

Occasional sparsity, however, is more than balanced by beautifully evocative writing. "Midwestern dance" describes the twirling couples depicted in the early 20th-century painting of the same name by Swedish artist Anders Zorn as "careless loaves / swept by cyclones of song." The speaker of "The Museum," standing at the corner of Seventh Avenue and Third Street in New York, is "reminded by the empty fatulence of all-site dolls." In "Mingrove," vacation is a Florida-like place:

*Seems it always ends this way: returning alone
through tangled trees in slanted light, family gone
on ahead, willing pack made of towels and*

*and cedar logs, sandal slip of beachwalk slats
absorbed by the low canopy. Vacation's headlong
extinction slows. Joy ride cyclists coast past,*

*clock hands of crank arms backspinning
in gearless resonance. I pause at intervals
and let the trees breathe for me*

Reviews of poetry always seem to end as a mere measure of the gap between what the critic can say and what a poet as Bowell's capacity can capture. When it comes to that kind of distance, the odometer, as Bowell writes in "Distances," is limited. 00



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Cacao Rush

Matt Birong of 3 Squares makes Vermont farm-to-table international

BY ALICE LEVITT

What happens to a Vermonter when he tries to leave the Dominican Republic with nothing but 20 kilos and a hunting knife in his bag? He's detained—but only briefly, because the contents of the bag are pure cacao.

"I got held up in the back room, but pretty soon they were laughing at this crazy guy going home and making chocolate," says Matt Birong a day after his adventure with cacao.

The chef-owner of 3 Squares in Vergennes won on his second journey to the DR to visit El Guaimal, site of an 1,600-acre preserve that currently includes about 25 acres devoted to growing cacao. Birong is an investor in the farm, which employs between 30 and 40 members of the high-altitude, rural community.

Though the food makes certainly don't qualify the beans as locavore, Birong's use of them is farm-to-table direct eating at its purest. He cut many of the pods from the tree himself, the two bringing the fermented, dried cacao home to use as a special menu for Vermont Restaurant Week. During that week—actually 16 days, April 26 to May 8—Birong will roast, clean and process the beans and transform them into not just sweets such as firo and house trifles but also braises and crostini in savory dishes.

Birong says previous restaurant weeks have inspired him to flex his culinary muscles with fine-dining dinner menus featuring Mexican, Cuban and French cuisine. His cacao menu proves he's now obsessed.

"You kind of have to stay inspired when you're a chef. Stagnation is death—when you get bored, your menu and business get boring," Birong says. And chocolate is inspiring him, big time. "The never had any single ingredient capture me so much since I got involved in this last year," he adds.

"That" is the farm Birong bought last July. It's part of the first private



reserve in the Dominican Republic, a conservation project stretching over 20,000 acres of mountainous land, and it's a tribute to an unlikely connection between landlocked Vermont and the Caribbean ocean. Those locales are

the summer and winter homes, respectively, of a rare bird called Black-billed Thrush.

With climate change and mercury deposits endangering the thrush's mountain habitat, conservationists joined

up their efforts to establish a winter home for the bird.

Grant aid came from the U.S. Fish & Wildlife Service, among others. Vermont Center for Ecostudies (VCE) is in charge of the ornithological aspects.

The Adirondack-based Tully Foundation purchased the property to create an ecological corridor, along with Jaime and Jesse Merino, known as the Decemans (bes it Jerry for their 240-acre sea coast land, Helado Bay). In addition to funding the project and maintaining a hands-on presence at the preserve, the Merinos have donated a farm called Chico Maple, contributing their local, organic chocolate and macadamia with Vermont maple. Sales will raise funds for Conservación Ambiental Dominicana, a conservationist nongovernmental organization.

Charles Kirschner, a Vermont forest-care specialist and 16th candidate, is project coordinator of the Two Worlds—One Land alliance, organizing everything from grant writing to construction of a farmhouse in El Guaimal, where a head staffer will give the property 24-hour care. Vermont locals may recognize Kirschner's name from a chocolate package. The environmentalist began selling his Kirschner Artisan Chocolate bars in 2003 at the Burlington winter farmers market.

With his packed travel schedule of shuttling between Vermont and the DR, Kirschner (whose business is not an investor in the farm) found it increasingly difficult to find the time to make chocolate. Fortunately, he's best friend is a chef—and that's how Birong got involved.

Since November, Birong has manufactured the small-batch, bean-to-bar Project Reserve bars, now sold only at 3 Squares and the University of Vermont's Dudley H. Davis Center. He uses beans from a chocolate

CACAO/PHOTO BY PAPA

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SIDEdishes

BY COEN HIRSCH & ALICE LEVITT



On Monday, August 1

Main Squeeze

CHEF MICHAEL MAKES LATEST CRENS IN VERMONT

"I think every town needs a meeting place, a little pub where it's no big deal, when you say, 'Let's not cook at home,' to have a burger and flatbread, not a big night out," MICHAEL MAHE says. "Every town needs

one, and I think we'll put one in every major town in Vermont."

Already owner of the **BLACK SHEEP BUTCHERY** and **BARLEY CAFE & BREWERY**, Mahe opened just such a neighborhood pub last Thursday at 361 Main Street in Vergennes. Retaining the name of

previous occupant **WALK SOURCE**, the two-floor, 60-seat restaurant is designed to draw a mix of locals and the vacation crowd.

The daily ambience will be key. The top floor includes a bar that serves cocktails made with a different fresh-squeezed juice each day. The brick walls are covered in artwork, including from Burlington's Kat Clear, a wall-hung sculpture of a twelve-foot rhinoceros from Pantano's Eben Markowski, and a tannery noose. And named Bullwinkle, transported from Mahe's now-closed Vergennes bar, the Up Top Tavern.

The menu suits the eclectic decor. Starters range from meatballs-and-buffalo-balls to adobo pork tenderloin to pesto and wings. Grilled flatbreads and burgers come in several varieties,

including the Signature Burger topped with pickled onions, roasted red peppers, dressed greens, Swiss, Gruyère cheddar and a fried egg.

The rest of the menu includes salads, entrees and a number of pasta dishes, including linguine and homemade meatballs. Desserts, prepared by **WALK SOURCE** chef **JOHN LANGE**, include coconut lime pudding and a brioche parfait.

Mahe plans his next expansion for fall, when he'll open an as-yet-unnamed restaurant in Middlebury, in the former Jackson's on the River space on Bakery Lane. There, Mahe says, he'll serve "local hangout stuff," similar to the food at the Park Squeeze, along with a "Black Sheep-level menu."

—A.L.



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Cacao Rush 8/14/12



El Guano cacao



Laurel nursery

cooperative called La Red in Los Angeles, with which Kordian began working as a Peace Corps volunteer in 2001. Biring will continue to draw on La Red's trustario house for the 70 percent cacao bars, which boast notes of cherry and citrus.

Why is Biring so concerned with chocolate? To demonstrate, he asks a staffer to steam up a cup of Mayan spicing chocolate, luscious style. "It's almost like a drug," says Biring of the drink, which was used by the ancient Mayas in religious rituals and as medicine. "The spicing chocolate gets you high, like an endorphin buzz. The first time I made it, I drank about four or five ounces, and I really started to get that ritualistic

component to this. It's a warm-body feeling."

It's also delicious. Using a traditional recipe, Biring combines trustario beans with numerous ingredients, including rosebuds, rosewater, orange-blossom water, cinnamon and aniseed. The foamy drink reveals new flavors with every sip. Even its texture transforms over time, from frothy to heavy.

The spicing chocolate, which is on à la carte at Squares Restaurant Week menu as a dessert option, is the first of what Biring hopes will be a fall program of cacao drinks. He and his sons, chefs Moss Sullivan and Eric Montgomery, are working to develop five or six such

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SIDEdishes

CONTINUED FROM PAGE 47

Repro-Worthy

WORTHY BURGER TO OPEN SECOND LOCATION IN WOODSTOCK

Growing pains aren't always a bad thing. Barely a year after opening a burger-and-craft-beer joint in an 1800s former railroad freight house in South Royalton, the partners behind the **WORTHY BURGER** plan to open a second spot in Woodstock this summer.

The **WORTHY BURGER** will inhabit the old East End Restaurant at 443 Woodstock Road, says executive chef **JACOB MERRILL**. He describes the new restaurant as a "craft beer diner" and a test kitchen for a constellation of spin-off businesses.

Merrill, who is again partnering with **DAVE BROCK** and **MARY LEBLANC**, says that the Worthy Burger's cozy kitchen couldn't take an increasing demand for their catering. "We needed a commissary to make this place stay alive," says Merrill, who has secured a spot for months. "We thought it would end up in the back of a home warehouse somewhere, but we then found this space and thought it was perfect." The airy East End, once the site of the Worthy Burger, closed in 2011.

Merrill thinks the Worthy Kitchen's menu — casual, farm-to-table dishes and unique craft beers — will prove a good match for the town. "We know that Woodstock needs this kind of restaurant," he says.

The Worthy Kitchen will serve as a lab for various concepts the trio is working on. Like that of its sister restaurant, the menu will be limited to "five or six items," mostly rotating specials. Among them might be the

Worthy "Web" — a sandwich of the day on house-baked bread, Worthy Noodles — creative variations on ramen, and fresh fish specials (Merrill, who used to chef at Woodstock's **JACKSON HOUSE**, works with **WASH MOUNTAIN FISH**). Expect one or more of these new concepts to be spun off into more high-end, remote locations around Vermont, Merrill adds.

The Worthy Kitchen will "highlight an animal or farm each week," such as ducks from **AND THE COW SALES**. Those, Merrill suggests, "might end up in smoked-duck barbecue."

places around," Merrill says — and burgers, which will remain a *Solo* staple.

— C.B.

Entrées & Exits

ANOTHER CLASSIC CLOSING: NEW WOODSTOCK RESTAURANT CLOSURES. After 31 years in business, **ONE FLIGHT UP** at the Burlington International Airport will close at the end of April.

Airport director Gene Richards says business has been down since 9/11, when he saw a drastic downturn in families bringing their kids to eat and watch planes take off. In addition, Richards says, **One Flight Up** owner **DOUG WARDEN** closed his two RVTV kiosks in the north and south terminals, now making way

for the space can host a fresh concept, it won't come from the **Slappy Pizzeria**, whose owners have expressed no interest in the soon-to-be empty spot, Richards says.

Chittenden County fans of "Purple's Pleasure" and the "Turkified" no longer need to travel to Middlebury for a taste. **ARROSO AND MORE PASTAS** opened their second **ARROSO** eatery at 1 Market Place in Essex in late March. The duo's signature freshly baked bread comes from whole-sister **ARROSO** cooks, across the street from the new store.

And Mad River Valley fans of the **ruma rumo rum** and **easy street** can't in Watfield have one last chance to enjoy both before they shuffle off.

Remains On in Essex



PHOTO BY C.B.

The centerpiece of the kitchen will be a wood-fired oven, which the staff will use in novel ways — for instance, to prepare the building's blocks of a clean chowder. Merrill explains: "We'll roast the cheese and the carrots, give the bacon a crispy edge and toast the herbs for sticky butter."

Two things that won't see the used for are pizza — "There's way too many pizzerias

for expanded Hubben News. Richards says he has quickly advertised the **One Flight Up** space to restaurants for about six months. "We really get no interest," he says, blaming traffic woes and an old-fashioned kitchen that would likely require a \$250,000 investment to modernize.

"Everything has a life, and 21 years is an amazing achievement," Richards says. "I hope there's an opportunity to do something else [in the space]. I'm optimistic that there will be."

this mortal coil. The pair of restaurants will have their last brunch on Saturday, April 12, offering discounted drinks, live music and a limited menu.

According to the business' Facebook page, "The restaurant has had a significant impact on retail business in the Mad River Valley, and we were an exception." The Purple Moon Pub will continue to offer off-site bar catering services through summer 2013.

— A.A.

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food

Cacao Rush



beverages, including a "honey-chocolate, almond-milk, ice-cream thing" and hot chocolate with a shot of espresso, which Barron has been referring to as the "Wayan speedball."

His freshly made truffle picks a similar punch. The velvety chocolate, made from La Brea's trusty and wild Barron can process his own trinitaria and cacao beans, is cut with little more than boiled cream, then rolled in pieces of his own macadamias. The beans, far more complex than the hardy forastero variety used in most American chocolate, change with each bite. The first is floral, which gives way to a meaty taste, then one of grass, ending with a flavor almost identical to that of strawberry yogurt.

Eaten unprocessed, the ribs of the trinitaria are distinctly tart. Cacao ribs are easy to eat on their own, to accompany affogato. To take full advantage of the beans' natural bouquet, Barron is using ribs in a number of his Restaurant Week dishes.

Snapper or grouper will be crusted in cacao, then served with mango slaw and tomatoes. Tasty ceviche will be deepened with a cacao-ink cracker. Even a simple salad of field greens will be dressed up with vanilla key-lime vinaigrette, then intensified with a goat cheese-cacao nib fritter.



We've been placing traditional display ads in *Seven Days* for five years now and have a great relationship with our sales rep, Colby. When he approached us about being the presenting sponsors of Vermont Restaurant Week, we knew it was a great opportunity for our organization – because it perfectly aligns with our mission.

For the past three years, we've participated in and helped Vermont Restaurant Week expand throughout the state, support local businesses during a time of year that's typically slow and raise money for the Vermont Foodbank – something that our staff is very proud of.

Between our display advertising and presenting sponsorship of Restaurant Week, we believe that we have not only strengthened our position in the market, but also served the community. We love the partnership we've established with *Seven Days* and look forward to the 2013 Vermont Restaurant Week.

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food

Cacao Rush by Patti

If these dishes sailed straight out of the DR, then Birong has achieved his goal. "I wanted [some of the dishes] to represent the origins of the cacao, to sort of respect where it came from," he says.

The menu Central American flavors aren't limited to Hispaniola. A chicken enchilada will appear as an appetizer, served in a spicy pumpkin-milk sauce with pumpkin flesh and one of Birong's favorite ingredients, pepitas. In tradi-

tion the cacao-flavored sauce on the regular menu. "That's why I'm really looking forward to Restaurant Week," Birong says. "I get to go back to my dinner roots and mess around with stuff from our bag of tricks for my specials."

Will selections such as grilled lamb with better chocolate sauce, poached apples and quinoa ever appear daily at 3 Squires? Probably not, but they'll be fun to taste in the meantime.



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MATT BIRONG

usual Mexican style, the tender, shredded chicken in the enchilada is combined with pieces of hand-baked egg. It's startlingly delicious, and unparalleled in Vermont. Other dishes, such as chocolate delectable with amaranth, roasted and pecorino cheese, place their inspirations from Europe—and Birong's brain.

The restaurant that he says has "totally mesmerized" him won't be its origin at 3 Squires after May 5.

The restaurant's specials have already included several meals besides the pumpkin one, and the chef says he continues having at least one burrito topped

And Birong's way with the ingredients won't just teach Vermonters. He and MacInnes plan to build truchos and a mofon near the DR farm to bring in eco-tourists. Pigs and chickens raised on the property will be on the menu there, along with cacao, plantains and mesquitos. It's a synergy that might make the Buckle's Thrash song with pride.



More food after the classfinds section. PAGE 34

Pets *of the* Week



Nikki and Little Guy

AGE/SEX/FIXED: 5 and 1 year old female and male

BREED: Ferret standard

ARRIVAL DATE: March 26

REASON HERE: Not a good match for household

SPECIAL CONSIDERATIONS: Bonded pair

SUMMARY: We'll admit, for a little guy, he's a handful. Little Guy is very playful and loves galloping around, chasing toys, pouncing on Nikki and diving into wastebaskets (if he can pull them over in the effort, even better). At just 1 year old, he's got a lot of macho-

mo, so he may boss you around with his nippy mouth. Obnoxious adolescent behavior? Yes. But he somehow still manages to wedge his way into your heart. Nikki is much more ladylike. She's affectionate and snuggly but slightly more reserved. Together they're a perfect Yin and Yang — which might explain why they're so inseparable. Still need to escape your winter funk? Let this lively duo bring the spark.

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More food before the class starts on page 10



Knight in Shining Armor

When kitchen calamities strike, King Arthur Flour's baking hotline comes to the rescue

BY KATHRYN FLAGG

My biggest kitchen catastrophe to date struck two weeks before my wedding day in 2011. I was (slowly) deep in flour and cocoa powder, dehydrating or crafting my own three-tiered cake. At a particularly grim moment — and sporting a nasty burn on my forearm — I drank a glass of wine and ate a fistful of crumbled chocolate cake for dinner. Then I straightened my apron, buckled down and marched through on my own.

What I didn't know at the time was that a squadron of bakers was just a phone call away, ready to coach me through my ambitious undertaking. I disappeared down the rabbit hole of online cake-baking forums when instead I could have had someone like the delightful Irene Shower on the other end of the phone line.

Shower is one of nine bakers who staff the King Arthur Flour baking hotline in Norwich. They're on standby every weekday between 8 a.m. and 9 p.m., and on weekends from 9 a.m. to 5 p.m. (The call volume is typically highest in the run-up to Thanksgiving and Christmas, they say.) Home cooks can also fire off questions by email or live chat. Got a nagging concern about your breads that won't rise, or a pizza crust that isn't quite right? Shower and her counterparts have your back.

Shower, 55, has been baking since the 1960s. She taught high school home economics for 29 years and learned about the baker's business at King Arthur after retiring. She's been handling the phone line, email and chat line at the Norwich

four seasons since 2008. When she's not at work, Shower is baking for friends, family, even road crews out working during winter storms. "It's my way to say thank you, and, for that reason, I just really enjoy it," she says.

Seven Days caught up with Shower — by telephone, of course — to ask about common questions and calamity tales received via the hotline, and the advice she offered.



SEVEN DAYS: At what point in a project should bakers call in?

IRENE SHOWER: We tell people to call before they bake, if they have any questions about recipes or ingredients or methods and process. They can call us right in the throes of baking. If something heads south and you put in the

wrong listening agent, or if you don't have Dutch ovens in your kitchen and you wanted to substitute a instead of unseasoned ovens, we can talk about those kinds of substitutions. Or if you've finished baking, and it didn't quite come up to the picture that you wanted, we can chat about that, too.

SD: What projects seem to give callers the most trouble?

IS: For the most part, the questions are about yeast-leavened baking. I think, since 2008, people really went back to the kitchens and said, "We want to do this on our own." That was either an economic choice, because they believed they could make a more economical product for their families, or it was a philosophical choice, because they wanted to control the ingredients and know what was going into their products.

In October/November, the calls will be about Thanksgiving food. They'll be about making rolls for Thanksgiving, about making pies. "Can I make that ahead of time?" "What can I do so that I can serve something hot and fresh on Christmas morning without having to get up at 5 a.m. to do everything?"

SD: What motivates someone to pick up the phone when they might just be able to go online and plug in a question?

IS: Sometimes we will get a call and think identity to ourselves, "Why don't you just google this?" I remember a caller [this February said, "When is Mardi Gras?"] And I said, "Well, that would be officially the Tuesday before Ash Wednesday." "Oh, but when is it?" And I said, "Well, that would be February 12 this year." And she said, "Oh, thank you. I knew you'd have an answer, bye."

Either they've called us before, and trust that we'll help them, or they just

don't want to google it. They want to speak to a live person. That part of it really is magical. The live chat, for instance, is not automated. There's a person sitting at the desk, typing in the answers and having a conversation with you. And on the hotline, it's Katie and Irene having a chat about baking. I say it's the having your BBF — your best baking friend — there at your elbow if you have a question or a concern.

SD: What about humorous calls?

IS: When I was first here, a lady called and said, "I ordered the delicate monster baguette set, and my shoe quarter cap is missing." Later on in the conversation she said, "You know I have a recipe, and

oh, they're making a yeast bread, it's rising, and then they've got a big hole in it or a cancel or a gap. So in my mind, I had kind of organized my response. And when I looked at the body of the email, it said something about the Food Network [saying] you could make really great French toast with 'bellow bread.'"

SD: Oh?

IS: What they were asking about, so you just realized, was chafin.

SD: What are some of the common mid-baking project calamities you hear about?

IS: I had one just a couple of weeks ago about listening. They had put in baking

and if your dough feels like that, then you're almost there. You're going to have a nice, soft, supple loaf of bread.

SD: Who is calling in?

IS: It's all over the map, literally and figuratively. There are young bakers who are trying to dabble in it for the first time, [and] people who are taking care of young families. I was chatting with a woman just the other day by phone, and she said, "You know, some women buy purses, and some women buy jewelry, but I buy baking supplies." She said it had been so rewarding for her to bake for her family Jeffrey Hummel, who is our baker here at the bakery calls it "reflected glory." You really do get that warm, fuzzy feeling for doing nice things for people, or having them comment on your job or your loaf of bread.

SD: Do you ever hear back after coaching a caller through a tricky question?

IS: Yes. Sometimes they send pictures. Sometimes they'll give a call. Sometimes you hear back, but most often you don't.

SD: Which probably means you've done your job well?

IS: I go home at the end of the day thinking, "Well, I think I did right by people. People really want a sounding board. They want to know that they're doing the right thing. It makes you feel really rewarded at the end of the day to guide somebody through [a project]. We want to make sure that people can call us with the confidence of knowing that there are no silly questions." ☺

f Greg Arthur Please baking hot line
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I SAY IT'S LIKE HAVING YOUR BBF — YOUR BEST BAKING FRIEND — THERE AT YOUR ELBOW IF YOU HAVE A QUESTION OR A CONCERN.

IRENE SHOVER

it calls for three-quarters of a cup, so I really need to have that," I said. "Well, if you want to make that before the cup arrives at your location, you could consider using half and a quarter, or three one-fourth cups." "No," she said. "I can't." She really took me to school. "I ordered the three-quarter cup, and I shall have the three-quarter cup." Yes, ma'am, you shall! How can you refuse that? You want to let the customer lead the dance. If she believes that she needs that three-quarter cup measure, then that needs to happen.

There was an email one time, and the subject was "bellow bread." When I read that, I thought, Oh, it's a shaping

powder, but the recipe called for baking soda. There are some cases where you just have to say, "There's no return. You're better off to start over." That sounds harsh at first, but I think they want the truth.

There are a lot of questions about yeast bread. People will call and say, "It's not the texture that I want" or "I want to include more whole grains." Or they may have questions like "It just didn't rise. I had a brick." We get a lot of soundbought questions about shaping bread, and why does my bread speed out instead of rising up? Rounding questions, you know — "What's supposed to be like?" It often tells people to poke their chest with their index finger,

Maple Tree Place • Whistler • 879-9192 Outside Tent with bar and Live music 6 to 9 on May 8th

May 1st	\$2.50 Corona & Corona Lt	\$5.00 Margaritas
May 2nd	\$4.00 Margaritas	\$5.00 Margaritas
May 3rd	\$3.00 Dos XX Drafts	\$4.00 Dos XX Drafts
		\$3.00 Corona & Corona Lt



STYLING: BILLY DILLON



CINCO DE MAYO

re-define

take
the

**PARK IT!
PLEDGE**

A fun, city-wide
challenge to
drive less.

The Park It Pledge is an enticing way for you and 100 other Burlington households to try your collective hands at walking, biking, car-sharing, taking the bus, and/or carpooling instead of using your own car, and earn transportation resources valued at over \$600!

BROUGHT TO YOU BY



IN PARTNERSHIP WITH



WITH SUPPORT FROM



your ride

1 TAKE THE PLEDGE.

Visit ParkItPledge.org to sign up, or look for volunteer recruiters in your neighborhood starting in April

2 PARK YOUR CAR FOR SIX MONTHS.

Beginning June 1, walk, bike, take the bus, use CarShare Vermont, and carpool as much as possible instead of driving your own car. If you're a two-car household, try parking one. If you have one car, see if you can go without it. And to help make it easier...

Each participant will get a **FREE CarShare Vermont membership** with generous monthly driving credits, bus passes, and a bunch of other great stuff. Getting around will be a breeze!

3 GET AROUND DIFFERENTLY AND ENJOY THE BENEFITS.

Taking the Park It Pledge will save you hundreds of dollars, boost your health, and help the environment. Plus, you'll have a blast doing it!



Since I gave my leased vehicle back to the dealer two months ago, I've saved \$975 on car payments and auto insurance, not to mention the money saved on gas!



— R.J.T., 2009 PIP participant

Find out more and register at ParkItPledge.org or call CarShare Vermont at (802) 861-2340

sign up by
May 18!



calendar

APRIL 24 - MAY 01, 2013

WED. 24

business

SMALL BUSINESS FORUM Vermont's largest concentration of the 100+ City Small Business advisors meets to discuss the upcoming changes in the Small Business Administration's 60th Anniversary Small Business Springfest 5:30-8 p.m. Free. Info: 800-833-6336

community

WISDOM NIGHT Fun evening party featuring "Wise & L.A. Anyday" style games in an encouraging environment. Spark Arts, Burlington 5-8 p.m. \$12 suggested donation. Info: 373-1025

community

OPEN/ROTA MEETING Volunteers keep tabs on the gateway to 1000 Fountains. 1000 Fountains, Middlebury 8-9 p.m. Free. Info: 510-9634

crafts

HAIRIE START Before it's too late, become a hairie start and prove that you can't be bald to rise. Hair and hair care. Burlington 5-8 p.m. Free. Info: 254-9657

dance

SLURDANCE NIGHT The Slurp Group Group featuring Live Dancers and special guests provide fun music and dancing and more. South End Studio A, Burlington 8-10 p.m. \$5-10. Info: 853-5753

etc.

KEYHOLE MAINTENANCE Anne Hiller facilitates a gathering of good friends who help you find your life's purpose for spring. Joseph's Family Library, Middlebury 7 p.m. Info: 254-3541

fairs & festivals

DEBARTHEWEEKLY HUNTER Festive celebration of spring and the outdoors in the heart of Vermont's largest city. "Musical Mule" and a small "Dancing Queen" festival. Aqueduct and the Vermont Community Center for the Elderly, Champlain 10 a.m.-4 p.m. Free. Info: 853-5753

film

A PLACE AT THE TABLE 1990. Academy Award-winning film about the lives of the poor in America. Burlington 5-8 p.m. Free. Info: 853-5753

Comedians, Artists, Writers, 10-11 p.m. Info: 853-5753

HARRIS Christian Harris's latest story, "The Last of the Summer" is a collection of short stories. Christian Harris, Burlington 5-8 p.m. Free. Info: 853-5753

CHANGING ICE Not only the changing ice, but also the changing ice. James G. Thompson's latest story, "The Last of the Summer" is a collection of short stories. Christian Harris, Burlington 5-8 p.m. Free. Info: 853-5753

RECEPTION Living Room's 10th anniversary celebration. Living Room, Burlington 5-8 p.m. Free. Info: 853-5753

OPEN/ROTA The Open/ROTA meeting. Open/ROTA, Burlington 5-8 p.m. Free. Info: 853-5753

HAIRIE START Before it's too late, become a hairie start and prove that you can't be bald to rise. Hair and hair care. Burlington 5-8 p.m. Free. Info: 254-9657

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FILM A Place at the Table. 1990. Academy Award-winning film about the lives of the poor in America. Burlington 5-8 p.m. Free. Info: 853-5753

COMEDY NIGHT A night of comedy. Comedy Night, Burlington 5-8 p.m. Free. Info: 853-5753

ARTISTS Artists, Writers, 10-11 p.m. Info: 853-5753

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Drawing the Lines

Perusing David Macaulay's body of work leads one to wonder if the award-winning author and illustrator's pen is perpetual motion. After earning an architecture degree from the Rhode Island School of Design, and spending time in Europe, his first book, *Cathedral*, set the tone for those more like it, *City*, *Pyramid* and *Castle*. Macaulay's accessible style is featured in *The Way Things Work*, arguably his most famous project. The Norwich resident discusses his creative process in "Building Isola."

DAVID MACAULAY

Wednesday May 17 p.m., at Greenfield Library in Greenfield. Free. Info: 858-8625 ext. 303. www.davidmacaulay.org



MAY 01 | WORDS

A Community's Composer

John Sebastian Bach created some of the most enduring classical music the world has ever heard. Many attribute his success to the emotional and intellectual appeal of his work, which was inspired by various styles and genres, as well as by other musicians of his time. The Middlebury Bach Festival pays tribute to the Baroque period's multi-instrumental virtuosity with three days dedicated to his musical legacy. Conducted by Jeff Bauman, the Middlebury College choir and chamber orchestra lack of a weekend of workshops, seminars and performances featuring "Vox" Magazine and acclaimed guest conductor Martin Purnell.



APR. 26-28 | MUSIC

MIDDLEBURY BACH FESTIVAL

Friday April 26 7 p.m. and Saturday April 27 10 a.m.-6 p.m. at various Middlebury locations. Prices vary. Info: 443-3636 middlebury.edu



LIST YOUR UPCOMING EVENT HERE FOR FREE

ALL EVENTS ARE FREE TO LIST. LISTING IS FREE. LISTING IS FREE. LISTING IS FREE.

FOR A LISTING, VISIT WWW.MIDDLEBURYCALENDAR.COM OR CALL 800-833-6336. LISTING IS FREE. LISTING IS FREE. LISTING IS FREE.



CALENDAR EVENTS IN SEVEN DAYS

LISTING IS FREE. LISTING IS FREE. LISTING IS FREE. LISTING IS FREE. LISTING IS FREE.

OLD SOULS

In the age of one-click digital downloads, Anna Roberts Gavitt and Elizabeth Laprelle are an anomaly. The former, a Vermont fiddler, met the latter, a singer and banjoist from Rural Retreat, Va., in 2010 after moving south to pursue traditional Appalachian music. A friendship between the self-described "history nerds" quickly developed into a musical partnership. Equally comfortable in senior centers, elementary schools and concert halls, the pair illustrates traditional ballads using "crankie" scrolls handcrafted from paper and fabric. With dulled instrumentation and a compelling stage presence, the duo dives into the past — and invigorates the present.

ANNA & ELIZABETH

Saturday, April 27, 7 p.m., at Riverbend Theatre
 and Sunday, April 28, 4 p.m., at Black Box
 Theater, Hens Lovell Learning/Performing Arts
 Center in Burlington. \$2-10 suggested
 donation. Info: 442-5829 or 304-
 693-7107. www.annaelizabeth.com



APR. 27 & 28 | MUSIC

Worlds Collide

Lila Downs embodies all that is multicultural. The child of a Mexican singer and a Scottish American art professor and filmmaker, she grew up in Oaxaca, Mexico, and Minnesota, where she earned a college degree in voice and anthropology. Refusing to adhere to a specific style or genre, the Latin Grammy Award-winner's repertoire illustrates themes of social and political justice, immigration and personal transformation. Blending blues, jazz and soul with traditional Mexican music, the energetic performer captivates audiences worldwide with a unique delivery that includes everything from spoken-word poetry to the chirping sounds of an iguana.

LILA DOWNS

Friday, April 25, 8 p.m., at Flynn Hardscape in Burlington. \$16-48. Info: 483-5645. liladowns.org



APR. 26 | MUSIC

This is a rare moment of children that supports their emotional and intellectual development.



Promoting Children's Learning Through Play

with **Ben Maddell, Lesley University**
For Pre-K to 3rd grade educators, child care workers, parents, advocates, policy makers
May 24th, Capital Plaza | Montpelier, VT

- LEARN**
- How play promotes learning & supporting learning through play
 - When & how adults should intervene
 - Play in the real of the curriculum
 - Dealing with aggression & play's approach to conflict/playing well
 - Advancing the children's right to play



Space Still Available! Some Grants Available!

Learn more and register vthc.org/play

Sponsored by VT 4-year Education Collaborative | 802.438.3158 | info@vthc.org

Support a woman making the transition from prison back into the community

Are you a good listener? Do you have an open mind? Do you want to be a friend and make a difference in a woman's life?



Having a strong, good woman in your life who believes in you helps you feel like you are worthwhile.

The influence of a woman can profoundly affect a woman's ability to be successful as she works toward her life. We invite you to contact us to find out more about serving as a volunteer listener.

Make a change TODAY!
Contact: Pam George
802.442.7654
pam@womenlistening.org

Mentor Orientation begins May 8, 2013 at 5:30pm

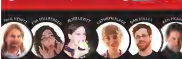


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www.mercyconnections.org

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SEVEN DAYS ON AIR



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WEEKDAYS ON THE :30 at 5:30 on WCAX-TV!



calendar

WEDNESDAY

games

WALLFLOWER CLUB Folks gather weekly to play the scrumptiously simple, yet addictive game. Adult based game. Unseasoned boards. Burlington 7-9 p.m. Free. Bring a set of game. For more info: 802.697.0007 cityofburlington.com

health & fitness

CLEANING WITHOUT CHEMICALS Michelle Robinson of Eco Clean Body Therapy provides a hands-on, hands-off cleaning without exposure to toxins. One-on-one. Medical Education Center. 1000 North Allen Street. Burlington 7-9:30 p.m. Free. Pre-registration info: 847.3779

COMMUNITY HERBARIUM WORKSHOP "The important wild herbaceous Medicinals: A Chinese Medicine Perspective." Erendon Kelly of Jade Mountain Herbals provides an in-depth introduction to the medicinal uses of herbs. One-on-one. Herbarium. 1000 North Allen Street. Burlington 8 p.m. \$45. Pre-registration info: 802-740-7400

INTRODUCTION TO CHINESE BLASTING **DEERSAK** Liza, trained in Tai Chi and Qi Gong, is a teacher about the role of the body in the mind. This workshop is designed to introduce participants to the role of the mind in the body. 8-9 p.m. Free. 802.697.0007

WALK-TO-ARTS South Burlington leads the weekend march of art projects and local movements, to help increase visibility and promote public art. 1000 North Allen Street. Burlington 8 p.m. Free. Pre-registration info: 802.697.0007

kids

DAYTIME PLAYGROUP Quoting kids and their parents to converse the playgroup and playgroup. 1000 North Allen Street. Burlington 10:30 a.m. Free. Pre-registration info: 802.697.0007

FINANCIAL LITERACY STORY TIME Hosts of the Vermont State Treasurer's Office provide good financial literacy to 4-6 year olds. 1000 North Allen Street. Burlington 10:30 a.m. Free. Pre-registration info: 802.697.0007

HORTICULTURE BY PLAYGROUP Little ones, parents and grandparents are invited to the company of adult caregivers. Montgomery Town Library 9:30-10:30 p.m. Free. Info: 802.697.0007

MOVIES & MOVING WITH CHRISTINE From 7-9 p.m. 802.697.0007. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

SCHOOL VIKTORIAN Kids ages 8 to 12 participate in themed games, crafts and events. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

ST. ALBANS PLAYGROUP Creative activities and playgroup. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

TIGER BEASTS PARTY Six-footed adult party. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

music

STUDENT PLANO RECITAL This spring concert celebrates the efforts of students of the Vermont Music Center. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

WYCKZ LOCAL DRINKABLE & TASTY **JAZZ CORNER** Tasting and Artisanal food. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

ARTIST: A group of artists. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

outdoors

WILDERNESS WALK Local artists and artists. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

performers

AARP DRIVER SAFETY CLASS Folks ages 60 and older learn to drive safely. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

EDUCATIONAL BOOKS & AUDIOBOOKS **BOOK-IN-BOX** Readers learn how to use their books. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

NEW SOLAR WITHOUT GRID-BIND **SUN-CAMERON** A group of artists. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

SOLAR-BIND Sun-Cameron's solar community. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

TECH HELP Readers learn to use technology. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

sports

WILDERNESS BOOK CLUB MEETING Readers learn to use technology. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

GREEN MOUNTAIN TABLE TENNIS CLUB **GREEN MOUNTAIN TABLE TENNIS CLUB** Readers learn to use technology. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

theater

GOOD PEOPLE Local artists and artists. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

INTO THE WOODS Local artists and artists. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

BOOK EXCLUSION: FARM & GARDENS **BOOK EXCLUSION: FARM & GARDENS** Local artists and artists. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

BOOK EXCLUSION: NEW ENGLAND **BOOK EXCLUSION: NEW ENGLAND** Local artists and artists. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

BOOK EXCLUSION: WORLD WAR II: THE LEGS OF THE AGE OF INDEPENDENCE **BOOK EXCLUSION: WORLD WAR II: THE LEGS OF THE AGE OF INDEPENDENCE** Local artists and artists. 1000 North Allen Street. Burlington 7-9 p.m. Free. Info: 802.697.0007

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What's Good in the 'Hood?

Download BurlApp for the local lookup
on Chittenden County's...

- Restaurants & Bars
- Shopping
- Arts & Entertainment
- Attractions



Or, on any smartphone:
burlappvt.com



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SEVEN DAYS

BURL APP

The Homegrown Guide to Burlington, VT

Summer's coming! What's your style?



By our **Summer Shorts** for fall college credit in 7 weeks or less starting June 24, OR choose from over a thousand of our standard 12 week courses starting May 20

Either way, CCV has you covered.

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OF VERMONT

- transferable credits
- convenient course schedule
- affordable tuition
- flexible blend of on and online options

Register Now! www.ccv.edu 800-225-6686

calendar

WEDNESDAY

Hand-drawn Icons: They Sell! Norwich 10 a.m.-1 p.m. Free. Info: 304-7447

AUTLAND WINTER FARMER'S MARKET: About 100 vendors selling all produce & more. Homemade bread and other made-in-Vermont products at this indoor winter market. Farmers' Feed Center, Rutland, 10 a.m.-2 p.m. Free. Info: 775-0032

VERMONT RESTAURANT WEEK: See FRIDAY 11 a.m.-11 p.m.

WOLF HOLE HOGGER FARMER'S MARKET: Fresh meats, rabbits and locally made preserves go hand-in-hand with music & community. Under-the-Hill Tavern, Thetford & Caffe, Woodstock, 10 a.m.-1 p.m. Free. Info: 866-6966

glances

LUCKY CAT-CATCHING POINT: Time to tell the story of local cats, felines, fads and more at games, art, books, craft, music and poetry. Community benefit the Central Vermont Bureau, Senior Arts Club, Montpelier, 11 a.m. \$20. 25. Info: 476-2611 and 353

kids

ANNE J. AUDREY'S: Guiding therapists apply five 10-minute art workshops for children with autism. In Little Theatre Theatre, a sponsored production. Montpelier City Hall Auditorium, 10 a.m.-12 noon. Free. Info: 225-5944 or www.audreyart.com

CHILDREN'S ORPHANRY BOOK SWAP: Kids' books exchange with used & new. Book: Hubbard Library, Montpelier, 10:30 a.m.-11:30 a.m. at the books to swap/for sale. Info: 723-3338

EDUCY BOOK FISH WORKSHOP: Jacques Poirer, helping teachers select appropriate and/or creative materials to explore the three-act process. Henry Day Art Center, Stowe, 9:30 a.m.-noon. \$25 per registration. 9 a.m. & under must be accompanied by an adult. Info: 253-0368

SATURDAY STORY TIME: Families celebrate the winter word as independent stories read aloud. Phyllis Books, Burlington, 11 a.m. Free. Info: 444-3333

friends

ANNA & ELIZABETH: Appalachian tradition grows more than the Virginia-based duo. When Anna and Eliza turn accompany stringing, with a string of papers and hand-painted, colorful, intricate. Book, Seneca Valley, 10:30 a.m.-11:30 a.m. \$10 suggested donation. Info: 464-5675

BOOKSHED STRING quartet: The internationally renowned fiddle, mandolin, guitar, and double bass, the world premiere at the string composition. Vermont Fiddle, 10:30 a.m.-11:30 a.m. \$10 suggested donation. Info: 253-0368

OLANNA FARMING: The Internet's only all-organic grower, 10:30 a.m.-11:30 a.m. in Green Mountain College, 10:30 a.m.-11:30 a.m. with a meal of local crops, bread and more. Abby's Seed, 10:30 a.m.-11:30 a.m. \$10 suggested donation. Info: 464-5675

HOODSLEY PARK FESTIVAL: See FRIDAY 10 a.m.-11 a.m. 10:30 a.m.-11:30 a.m.

MOORE BLISS & LYNN BURLINGTON: The Central Vermont Art Fair, the Vermont Museum, 10:30 a.m.-11:30 a.m. Info: 225-5944

a performance of works by Schubert, Purcell and others. Rutland College, 10:30 a.m.-11:30 a.m. Free. Info: 225-5944

STEVE CARLE & THE GUMMIES: Known as a mentor storybook, the Gummies Award-winning singer-songwriter celebrates the music of the 1960s. 10:30 a.m.-11:30 a.m. \$10 suggested donation. Info: 464-5675

LYNN CROFFORD BROSCHETTI WITH GUMMIES: 10:30 a.m.-11:30 a.m. \$10 suggested donation. Info: 464-5675

WINTER FARMER'S MARKET: See FRIDAY 10:30 a.m.-11:30 a.m. \$10 suggested donation. Info: 464-5675

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APRIL 2013

in kids

kidsvt.com

- THRIFT-SHOPPING TIPS
- GIVING INTO THE LEARNING POOL
- KID-CARTOONISTS MASTER THE FUNNIES
- CAMP GUIDE INSIDE



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THUNDER RACING OPENING WEEKEND: Start your engines! Drivers in all ages kick off the 2013 professional racing season in Vermont with a car show in Montpelier. 10:30 a.m.-11:30 a.m. \$10 suggested donation. Info: 464-5675

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WILLIAM L. BRYANT
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Poet, Essayist, Editor
of the *North American Review*
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1850-1862

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VERMONT RESTAURANT WEEK SALES: THE REAL COST OF LOCAL FOOD Seven Days columnist Pamela Robinson made us a meal of local vegetables and lamb chops. She

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ANDREW D. MIKELL, ESQ.
STATE MANAGER



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Title Corporation* PRESENTS A

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hosted by **SEVEN DAYS**

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ECHO LAKE AQUARIUM & SCIENCE CENTER
.....

5:30 Check-In
LIGHT DINNER PROVIDED
.....

RSVP by:
NOON, THURSDAY, MAY 16
AT SEVENDAYSVT.COM OR 865-1020 x36

classes



THE FOLLOWING CLASS LISTINGS ARE PAID ADVERTISEMENTS. ANNOUNCE YOUR CLASS FOR AS LITTLE AS \$10/15/WEEK (INCLUDES SIX PHOTOS AND UNLIMITED DESCRIPTION ONLINE). SUGGEST YOUR CLASS AD AT SEVENMAYSVT.COM/POSTCLASS

active

FOLLOW THE FUMPHBY WEEKEND May 6-10

[illegible]burlington city
artsBCA
BURLINGTON CITY ASSOCIATION

Call 865-7196 for info
or register online at
charlottesvillearts.org
Teacher rates are also
available online.

SOUND RECORDING AND
COMPOSITION WORKSHOP

May 9 11:00 a.m. Cost: \$225/MCA members \$300/nonmembers Location: MCA Center Digital Media Lab, Washington Info: MCA 7800 Explains the history and evolution of aspects of the recording industry and sound art, guided by "sound artists" with a special role assigned to each with regard to the multimedia computer technology, experiment in music in sound sculpture, etc. That three-day workshop will take you through a printed kit step by step through Portastudio recording devices and be provided instructor Steve Jackson.

WRITING ABOUT YOUR

ATTENTION: May 11, 8 p.m.
Cost: \$125/ICA members, \$175
nonmembers. Local fee: \$25.
Center: 3rd Street Burlington
Info: 800 T888 Burlington
(clippers only: have article)
©1999-2000 by ICA. An opportunity
to communicate with you!
Investigate, observe, attend,
to respond with your off-
the-beat, on-the-beat, on-

great sports facilities and personnel. Little has been heard of a successful statement from BGA member DJ Hollerstein. Attacks from all directions are mounting. For opponents are obliged to bring complaint of such statements to be removed.

craft

PUK SOAP FROM SCRATCH
May 18 8-10 pm Est. \$40
person. Limit 10. Location:
CUH High School 3813 Evans
Arlingburg. Info: 482-3344.
scoasthoughs.org. puka-
soaps-ingredients. Joy Kelley
of Home-Spun Hobbies, using
herbs, spices, essential oils,
plant-derived oils and other
natural ingredients to make
a variety of scented, full-increased
soaps. Leave class with soap
to cut and wrap along with
herbs. Puka soaps are sold for
outdoor use. Puka soaps are sold
for outdoor use. Please
bring a quart preprepared sink
or bag container for materials
and soaps. Ages 12
and older. Info: 482-3344.

dance

ARGENTINE THINGS FOR BEGINNERS May 18 20:00 p.m. weekly on Wed. Cook. [Join us for the Argentine Locals Meet at 10:00 PM on Wed.](#)

[illegible]

GRACE CHURCH SALLADANA:
Lexington 200 Feb. 12.
Burlington Info: Victoria
540-5577 info@victoria.com
Kuba classes: regular last style
on one and on two groups and
parade last levels. Regular
walks classes: Mindfulness,
6 p.m. \$10/pair for one hour
class. No donor experience
partner or pre-graduate
required and the class to
have last steps and 1 hr
and 15 min. No an. complete
with 101.

GIANTES VI SAU SA! Mon. evenings, beginner class, 7-8 p.m. Intermediate \$16 & 19 p.m. Enr. \$100/yr. class includes Massaged Shave! 180 Flynn Ave., Burlington. Info: Tyler Crockett 508-620-0404. email:tyler@theemail.com. shantastic.com. Experience the fun and excitement of Burlington's eclectic dance community by learning salsa. Taught by world famous dancer Manuel Des Santos. We teach you how to dance to the music and how to have a great time on the dance floor! There is no better time to learn than now!

LEASING TO SANCHEZ W/ A PARTNER Cost \$500-6-00

Maris Laveaux, Distinguished Clark 20 Dendley St., Huntington, Louisiana also lived in St. Albans before First Stage came. 3688 8797 Laveaux first stage came, first Stage came same. Come share in same with friends, but come out and see in dance! Be getting there, again! I'm coming, but I'm in trouble! Almost half the month in the air! As much of our program, everyone is encouraged to attend and no partner is necessary.

MODERN INFUSED JAZZ
GENIES May 1, Jan 5, 7-15,
 8-30pm in Grot. \$25-45 wk
 comes. Location: South End
 Studio, 626 Pine St., near Lake
 Champlain Overlookers. Just
 behind New World Tennis
 Buildings Info: South End
 Studio, 540-8844. You will
 learn to swing swing, boss
 jazz and feel the music in the
 athletic modern dance class
 with a jazz-flair. Taught by
 Melissa Harn. Also, an empha-
 sized performance choreog-
 raphy and vocabulary. For all
 levels, from new to advanced.

drumming

TAKE2, QUEBEC, CONGRS & BARRI Location: Huntington
Topic: Space JCR Hylen, Aven-
ator 3-6, Huntington, Infr-
Major: Fagan 959-6230
sponsored@gmail.com. Take2
in Huntington, Tue. 10:00-11:00
classes begin-Apr. 30, Jan. 30
Sep. 10-Oct. 10 & Oct. 2 5:00
to 10:00 p.m. 5:00-10:00 p.m. 10:00
classes begin the 10:00-11:00
4:30-5:00 p.m. 5:00-10:00 p.m.
Cangri & Deinde H. classes
start-Apr. 5, May 3, Jan. 16, Ju-
ly 2 & Aug. 2, 5 p.m. & 10:00
10:00-11:00 p.m. 10:00-11:00 p.m.
Mandana Conga
classes start May 2, Jan. 20, Jan.
16 10:00-10:30 p.m. 10:00-11:00
p.m.

empowerment

ASTROLOGY AND TARIQ:
May 4 8 a.m.-8 p.m. Cost
\$10-14 by phone. Location: 55
Clever Ln., Wakefield. Info:
244-7000. Leave room for work
with both-year natal charts and
the Tarot. In life coaching
that integrates the two
modalities, astrologers provide

year with a timeline on all your past, present and future. Led by Susan Kellumery and her teachers and coaches for Soccer this course is taught by a winning national organization. Must be completed by April 2 and must be accompanied by coach/mentor. \$20 fee.

exercise

WOMEN'S 400-METER WALK:
WIN: Maelys on Wed. Oct. 5 at 5:45 PM
 weekly on Wed. Oct. 5 at 5:45 PM
 online until April 24, 2015
 on-site at First Place Lacrosse
 Williams-Gandhi School 185
 Central School Rd., Williams-
 Gandhi at Sprinkles Warehouse,
 Maiche, Maine, 04455-0154
 info@firstplacelacrosse.com,
 firstplacelacrosse.com
 First Strides is a proven, fun
 five-week program that uses
 one-on-one training and teamwork
 to improve the fitness, self-
 esteem and support network
 of women of all ages and abilities.
 Walkers on-the-go wearing
 runners' apparel. Register at
 firstplacelacrosse.com or
 join us for trials at Women's
 Soccer For Sports and First
 Place Sports.

[healing arts](#)[illegible]

health

MOLECULAR NUTRITION, Jul 13-16, 10 a.m. to 5 p.m., weekly on SAT. Cost: \$200/semester. Lecturers: Dr. Clements, RTH/Univ. of Essex, Wg. suite 100, Essex, UK. J20. Clements, RTH/Univ. of Essex, Wg. suite 100, Essex, UK. Tel: 01206 880 200. e-mail: r.clements@essex.ac.uk. r.clements@essex.ac.uk. This course will introduce students to the fundamentals of molecular nutrition. We will study what a healthy diet entails, as well as look at several disorders and how to treat them through diet. Proper food preparation and cooking methods will be discussed. A determination of body composition will also be shown.

helen day

PLURAL WATERCOLORS May 18-19, 10 a.m.-5 p.m. East 2200th St., Minneapolis Location: Helen Gray Art Center 601 Penn St., Ste. 101, Tel: 263-8358 ecoloration@helengray.com Spend a weekend with watercolorists who gathered with a common purpose: to make life look amazing. Share her passions of painting flowers, and learn the secret's behind her unique style. Paced in this 20 minute watercolorists mingle and interact, all along your subject to life. Bring your own supplies and a bag lunch. Spending all artists with you, creating experiences guaranteed.

OPTICAL PHOTOGRAPHY IN
April 30-May 28 @ 8:30 a.m.
noon, weekdays in The Center,
3250 Location: Helen Joy Art
Center, 300 Sand Hill St., Ste. 100,
info: 253-8159; email: helenjoy@helenjoy.com. Fee: \$20. This free-for-all
workshop focuses on digital
photography. Participants will
learn how to use a digital camera,
digital processing using Adobe
Photoshop, digital printing tech-
niques, and given weekly
assignments. Digital artists
will be invited. Class will
start outdoor photo session
when possible. Students must
have their own DSLR (small
digital camera) with manual
adjustments. Instructor: Paul
Dagum.



Classes



THE FOLLOWING CLASS LISTINGS ARE PAID ADVERTISEMENTS. ANNOUNCE YOUR CLASS FOR AS LITTLE AS \$10 PER WEEK (INCLUDES 500 PHOTOS AND UNLIMITED DESCRIPTION ONLINE). SUBMIT YOUR CLASS AD AT SEVENDAYSVT.COM/POSTCLASS.

HERBARY KITS

herbs

COMMUNITY HERBARIUM WORKSHOPS Free Important NH VT Herbals: A Culinary Herbalism Perspective w/ Amanda Day 10:00-11:00 AM. Age 18+. 5:00 PM: Descriptive Herbalism & Spicing Herbs w/ Carol Woodruff & Corinne Lory 10:00-11:00 AM. Making Your Own Herbal Tea Products w/ Sherrill MacGregor 10:00-11:00 AM. 8:00-9:00 PM: 100 essential herbs for home health w/ Andrew West 10:00-11:00 AM. 8:00-9:00 PM: 100 essential herbs for home health w/ Andrew West 10:00-11:00 AM. 8:00-9:00 PM: 100 essential herbs for home health w/ Andrew West 10:00-11:00 AM.

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martial arts

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massage

ALAN BROWNE THERAPY PROGRAM May 1-6 8:00-9:00 PM. May 1-6 8:00-9:00 PM. May 1-6 8:00-9:00 PM. May 1-6 8:00-9:00 PM. May 1-6 8:00-9:00 PM. May 1-6 8:00-9:00 PM. May 1-6 8:00-9:00 PM. May 1-6 8:00-9:00 PM. May 1-6 8:00-9:00 PM. May 1-6 8:00-9:00 PM.

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The Perfect Portion



of food news served up every Tuesday. Receive offers and invitations to tastings as well as a sneak peek of food stories from the upcoming Seven Days.

Sign up at sevendaysvt.com/biteclub

Going Old School

The Summit School of Traditional Music and Culture extends its reach

BY GARY MILLER

Despite Vermont's reputation as a jam-band haven, traditional music has been a cultural force here since European settlers arrived in the 1700s. The genre gained momentum in the 1960s, when hippies hauling six-string folkies, Doc Watson records and African drums settled among Quebécois fiddlers, church singers and guitar-pickers' dirty hands. The Americana movement of the '80s and '90s brought further attention to old-time tunes.

So it makes sense that the Summit School of Traditional Music and Culture has found a niche in central Vermont. Trad fiddle player and singer Karin Truitt and folk aficionado Rebecca Singer were founding directors of the school, which opened its doors in 2007. Their goal was to help someone learn to play and sing the music of Appalachia, the British Isles, Québec and even West Africa. Since then, the school has offered six-week courses, weekend workshops and afternoon sessions in downtown Montpelier.

From the start, Summit has attracted skilled instructors and enthusiastic students. Yet it has also faced fiscal challenges. The modest fees Summit charges for classes and other events provide critical operational funds, from teacher salaries to rent. And the local business community has offered both financial and in-kind support. But Summit faces a classic chicken-and-egg scenario: In order to deliver more impact, it needs to attract more cash, in order to attract more cash, it needs to deliver more impact.

With a new director on board, Summit may be looking forward to a brighter future. Truitt stepped down last year to place more emphasis on her music career. Singer had left earlier for personal reasons. Summit's search for a replacement ended in September 2012 with the hiring of Luke Ellison's Mary Collins, a folk-music performer with 30 years of experience as a Vermont radio producer, single writer, music personality and musician.



At left, Karin Truitt, a founding director of the Summit School of Traditional Music and Culture.

Truitt, who still holds a seat on Summit's board, says Collins is just the kind of candidate the school was looking for. "One of the main reasons for hiring Mary was her experience in marketing and promotion," Truitt explains in a phone interview. "We wanted to bring someone on with a bit of a business outlook."

Since she started, Collins has been

working "more than full time" to raise Summit's profile. A strategic thinker with a penchant for playing the long game, she employs a small, smart approach.

"What we really need to focus on right now is sustainability," she says, citing the desire to increase the breadth and depth of classes. "We need to introduce new instructors and new course

content. And we need to make new efforts to participate in the community."

One such effort is Potluck Thursday, which allows would-be students to sample Summit's offerings without committing to a full-scale class or workshop. Hosted by the school's instructors, potlucks typically include performances, music instruction, industry tips and, of course, food. The suggested donation is \$10, and a portion of the proceeds benefits the Vermont Foodbank.

According to Collins, recent potlucks have included a harmony fiddle session with Pete Sturtevant and Oliver Scanlon and a talk about the indie-music business led by songwriter Gregory Douglas. In May, Mark Sandhu and I will give a talk on traditional bluesgrass and country guitar. Patrick Fitzgerald will offer insights on persuasive guitar techniques.

Summit has also begun working to attract a younger audience via its school residences and Saturday-morning kids' classes.

"Kids have music in school, but often times they don't get into the folk and traditional music, which is, I think, a little more accessible and can reach kids of all traditions," Collins says.

Last weekend, Summit stepped into the world of literature with PoemCity's Summit Songs event at the Kellogg-Hubbard Library. Summit students and instructors took poems submitted by local writers and set them to music ranging from classical pieces to bluegrass to jazz guitar.

Bringing naturally known associates to Montpelier for intimate workshops and performances continues to be part of Summit's game plan. On Saturday, April 27, Massachusetts-based "hard-core Americans" player, teacher and ethnomusicologist Tim Erbe will teach Montpelier for a Second Hing singing workshop and a performance with his trio de Penzance, which performs folk songs from a fictional New England village.

Erbe, who has explored every-

SOUND*bites*

NOT CLASSIFIED

Brotherly Love

Last week, I was invited to participate in a panel discussion as part of Big Heavy Worlds's *Reel! Sleep Lane* series at Main Street Landing in Burlington. The monthly series features performances from local artists as well as discussions with local industry types about various topics germane to working musicians, from marketing and booking advice to, as was the case in my discussion, the role of the music press and the relationship between entrepreneurs and musicians.

I'll give you the enormous blow by blow, except to say that it was a lovely and (I'd like to think) enlightening conversation that peaked back the curtain on what we miss seriously and why we do. The talk was moderated by local singer-songwriter **STEVE ROYFMAN** and also featured my colleague **JOHN HILLENBERG** from the *Burlington Free Press*. I see Hillenberg around fairly often, but it's rare that we get to talk shop as in depth as the panel allowed. It's a bright guy and well spoken. And it's always interesting for me to hear Ben's take on the job, given that he's been doing it about twice as long as I have.

It was also interesting, and occasionally harrowing, to field questions from Hartmanns, whose solo record, *Waking Up the Echoes*, I was critical of as a recent review. I kind of kept waiting for him to lean into the mic and ask, "So Dan, why are you such a dick?"

Fortunately, Hartmann is far too classy for that. But he did ask some great questions about intense criticism and journalism in general. He also posed thoughtful queries about the ways in which bands can successfully vie for media attention. To paraphrase the answer to that last question: be really good, like the **newer** **newcomer**.

Without question, the highlight of the night was the performance from brothers **ZACK** and **MARKY MARK**. I've long been an advocate of Zack's brilliance. Both of his solo records, *Paths* (2009) and *Somewhere in Between* (2012), were excellent — the latter landed on my year-end local top 40 list. And every time I've seen him live, he's come away deeply impressed. But Zack's collaboration with his younger brother resulted not just in his finest musical yet

It's a little obvious to point out the



wonderful things that can happen when siblings harmonize. But the chicks are justified. Though they differ in timbre — Zach's delivery is a little louder than Sam's purr tone — together the DuPont Brothers resonate at just the right frequency. There were moments that honestly gave me chills, especially when Sam joined Zach on backing harmonies.

But I think what impressed me most about the book was not their similarities but their different ones, and how well they melded their disparate writing styles. Zack has long taken a complex, bordering on jargon-y approach to folk songwriting. Sam's took a more direct, but no less effective or compelling. That they can strike a working balance so soon — Sam moved to Vermont just a few months ago — is remarkable.

The DuPont Brothers recently finished a debut EP, which should be out in some time fairly soon. In the meantime, you can catch them... till ...

—JESSE

Usually, this would be the part of the column in which I tell you where the musicians I just named about can be seen live. But, though they've been gigging a ton in recent weeks, the DuPont Brothers actually don't have any shows together in the next seven days. However, Sam has a pair of solo shows this week: Wednesday, April 24, at Nectar's, opening for the **BRAND**, and Saturday, April 27, at the Mosley House with **OLD MARGUERITE**. And Zach has one show at Red Square this Friday, April 26. If you see a picture man, I apologize.

gumable on one or the other showing up at his brother's show and maybe, just maybe, sitting in.

Before we move on, I should mention that last week's *Rocket Shop Live* was the last installment of its debut season. With any luck, the series will return in the fall. When it does, make a point to catch an episode, either in person or simulcast live at hugobossyworld.com and MTVN Channel 16. It's a valuable resource for musicians looking to make sense of an increasingly challenging industry, and a great way for free real-talk out loud music.

BiteTorrent

Now I wish I could take the whole bit about Rocker being Lazy without mentioning the evening's other performance, *Wine, Women, Rock*. Tim Brink delivered an entertaining set in his own right. While his current focus is his gay country/western kind of a curious companion to the DuPons, it's hard not to take the guy. Went to see his in the illustrious Vermont resort, you could reasonably think he was from Nashville, not Barre. One of these days, I want to hit up some Granite City dines with Tim Brink. Or maybe take a drive. As he mentioned during his set, he takes a lot of inspiration from driving. Indeed, most of his songs center on "going down the road"—a lonely open, country and otherwise. Look for his new record later this year.

HIGHER GROUND

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TO
JJ GREY
 AND **MOFRO**

APRIL

14
KRIS ALLEN
 JULIETTE JOHNSON

15
JJ GREY & MOFRO
 (THE KILLING JUNG)

21
GRAMATIK
 (HARDEN) CHLOE

28
BLACK FRANCIS
 (GENOVA) CHERMIE

30
AARON FREEMAN
 (ST. WOLFE) CHRIS M. FORD

31
DOPAPOP
 (F. HALL) JAM

1
LATIN QUARTERS
DANCE PARTY
 (J. HICKSON)

7
REBELLION
 (J. GORDON) HOT RUN

14
HE'S MY BROTHER,
SHE'S MY SISTER
 (J. HICKSON) & (THE BURN) GRACE GAY

21
DAVID WAX MUSEUM
 RUSTY GELLE

28
FIRST FRIDAY
 (MUSTA VERITAS) DUB PHILLOUS & LLO

30
SEMI-JAM & BAY PARTY
FEAT. JAMIE LEE
THURSTON

31
HIGHER GROUND
COMEDY BATTLE IX
 (THE KILLING JUNG) & (THE BURN) GRACE GAY
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8 **THE KILL**

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SOUND*bites*

CONTINUED FROM PAGE 72

New Band Alert! Welcome to the fringy **BRINGER**. In a recent email, **BRINGER** **BRINGER** **BRINGER** describes the group's groovy priorities as, "like (I guess) didn't sing...and listened to a lot of **ANIMAL COLLECTIVE** and **PERIPHERY**." So someone who has long held the belief that the members of **Whisk** should not sing, I'm moderately intrigued. **Bringer** make their debut at **Radio Bean** this **Sunday, April 28**.

Speaking of bands with vocals, Mincey's **EDMUND'S SIGNALS**, a perennial column favorite, are heading out on a Midwest tour in May. But before they go, the latter semi-metal outfit plays a pair of local stand-off shows: Thursday, April 25, at Nitty Sticks in Middlesex, and Friday, April 26, at the Hub in Johnson. See friends. **Ricardo**

Congratulations to Metal Monday: The weekly heavy metal series celebrates its 100th installment on April 29 at Nectar's. To commemorate the occasion, some series regulars will be doing cover sets, including **WITCHAM**, **HANNAHAWES** playing **DEFENDING TUNER**, **SHARON LEE** infusing their **HEAVENLY** covers



Numbers of Absent

and you playing *rum rums*, among other
songs. And there will be cake

In related news, the following night, Tuesday, April 30, the Metal Monday dudes present some rape out-of-town hardware and metal talent at Club Metropolis, including a ~~show of some~~ ~~concerts~~, ~~concerts~~ and ~~concerts~~.

sean: Have I mentioned how much I love hardware and metal band rams?

East but not least, happy trails to the Purple Moon Pub in Watfield, which will close its doors on Saturday, April 25 ending its 10 year run as a five-music barroom in the Mad River Valley. See O.



254-254-0



**This Week
on Tour Date
with DJ Liu**

But there's another problem: It's been 10 years, and the Windows XP desktop hasn't changed much. The desktop is still cluttered with icons for programs, folders, and files. The taskbar is still cluttered with icons for running programs. The Start menu is still cluttered with icons for programs, folders, and files. The Windows Explorer is still cluttered with icons for folders, files, and drives. The Windows Media Center is still cluttered with icons for music, videos, and pictures. The Windows Mail is still cluttered with icons for email, calendar, and contacts. The Windows Internet Explorer is still cluttered with icons for home, back, forward, and search. The Windows Firewall is still cluttered with icons for on, off, and settings. The Windows Defender is still cluttered with icons for on, off, and settings. The Windows Update is still cluttered with icons for check for updates, install updates, and settings. The Windows Backup is still cluttered with icons for backup, restore, and settings. The Windows Sync Center is still cluttered with icons for sync, stop sync, and settings. The Windows HomeGroup is still cluttered with icons for share, stop share, and settings. The Windows Firewall is still cluttered with icons for on, off, and settings. The Windows Defender is still cluttered with icons for on, off, and settings. The Windows Update is still cluttered with icons for check for updates, install updates, and settings. The Windows Backup is still cluttered with icons for backup, restore, and settings. The Windows Sync Center is still cluttered with icons for sync, stop sync, and settings. The Windows HomeGroup is still cluttered with icons for share, stop share, and settings.

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thing from South Indian classical music to Afro-Cuban jazz, shape-note singing and punk, says organizations like the Summit School play a necessary role.

"There are a lot of kinds of music that wouldn't be thriving as much without some institutional support," he says in a phone interview. "There's a community factor that can happen when there is a place people can look to for a venue."

Collins' broader vision includes finding its next home of its own. The school currently resides in the former St. Augustine's convent at 46 Barre Street, sharing the building with several like-minded organizations, including the Monteverdi Music School.

"We've been treated well," Collins says. "But it's a busy place and we are not the main tenant, so we have to be flexible."

A tour of 46 Barre reveals physical short-comings, including dingy corridors, tiny rooms — once the same calls — flaking plaster and walls that lack the insulation necessary to seriously isolate one classroom from another.

"What I'd like to see is a center where Summit School has its own facility with a studio where people can learn to record, and a small performance space," Collins says.

In the short term, an effort by other building tenants may provide some relief. Having formed a partnership, they are pooling together financing to purchase and refurbish the building to transform it into a regional center for arts education and performance.

Meanwhile, Collins says she'll be working hard to help Summit grow, in part because old-time music provides a necessary link.

"We can easily get lost in technology and the busy pace of our lives to slow the chatter, climb up the shore, and get out the instruments," Collins says. "Traditional music is not a lost art. It's very much alive. And I'm lucky to be a part of it." ☐

**WHAT WE REALLY
NEED TO FOCUS
ON RIGHT NOW IS
SUSTAINABILITY.**

MARY COLLINS



Summit School director Mary Collins, of Lake Umbagog and Summit School, performs at the school.

"Riff-based Southern rock, cold-blooded swamp funk and sly Memphis soul." —*The New York Times*

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1 Tim O'Brien leads a shape-note singing workshop and performs with the Shiloh Center for the Arts in Montpelier, Vt., Saturday, April 27, 1-4 p.m. (free) and 7 p.m. (concert). Tickets advance: \$15-\$40 at the door \$29-\$49. summit-school.org

The Man in Black

After releasing several albums under the name Frank Black—including *Frank Black and the Catholics*—Charles Thompson returned to the persona he forged as the leader of seminal alt-rock band the Pixies, **BLACKFRANCIS**. Whatever you call him, Francis is among the most provocative and influential figures in recent rock history. Black Francis plays a seated show at the Highbar Grand Warehouse Lounge this Friday, April 26, with songwriter **DAVID CROSBY**.



FRI 10 P.M. / BLACK FRANCIS (ROCK)

FULLS UNFOLD

northern

THEIR OWN PIZZA 8 P.M.
Concrete South (just west) 9:30 p.m. Free.

WOOD & PLACE The
WOODS (12th St.) 9 P.M. Free

KNOCKOUT MOUNTAIN TAPES
Pikes High-Torque with DJ
Blast (Highway) 10 p.m.
Free

regional

REINFORCE The Fox, Pease
(week) 10 p.m. Free

THESE (Pike with DJ) 10 p.m.
(9 p.m.) 10 p.m. \$5

SAT.27

burlington area

BACKSTAGE PUB Local Bands
(week) 8 p.m. Free

CURCH & MAIN RESTAURANT
Night No. 1000 9:30 p.m. Free

CLUB MONTROVIE 10 p.m. Free
(1000 dance party) 10 p.m. \$5

FRANCO & S 9 p.m. Free

HALFLOVE 10 p.m. Free
(week) 10 p.m. Free

THE FOUNDRY PUB 10 p.m. Free

THE FOUNDRY PUB 10 p.m. Free

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Mother's Day at JAY PEAK Sunday, May 12th All-You-Can-Eat Brunches at *The Foundry Pub & Grille* and *Alice's Table*.
For menus and more information go to jayeakresort.com/MothersDay

UnKommen, *Real Hip Hop*

(JAY RELEASES TO DIGITAL DOWNLOAD)

Burlington-based duo UnKommen aims to represent a simpler, halcyon era of hip-hop. The stated vision of their debut effort, the boldly titled *Real Hip Hop*, is "bringing hip hop back to when it was fresh and original." While no admirable — and lofty — intention, the production itself is a contradiction. And though UnKommen display real hip-hop skill, the album too often struggles under the weight of its own concept.

The record opens on "Step Right Up." Mimicking the slowy petting of a carnival barker, MCs Ken and BP — the latter is also the duo's DJ — introduce themselves with the promise of the aforementioned freshness and trider uncommon ability. The problem is that the two seem so taken with their own presumed originality, they rhyme about little else.

To wit the same money motive that is "When the Mies in My Head." Care to guess what happens when and how is to enter MC's possession? If you ask something along the lines of "I bring the sweet shit," "Spittin' lines dope enough if I make you mouth numb" or any other longwinded about their skills, congratulations. You're a brainiac based on lip hop at some point in the last 35 years.

UnKommen's influence upon repeatedly telling the listener how good they are is doubly frustrating given, well, how good they are. No production credits are given, but then start to finish



there are sensitive beats and samples that frame an undulating landscape of various hip-hop styles. Both MCs boast impressive flow, and either is capable of holding down the spotlight or stepping back to complement the other. Indeed, the album's best moments are those in which the duo employs a downbeat attack, setting up one another in something like a true-raps war.

Ken and BP are childhood friends, which likely accounts for their synergy on tracks such as the musing "We That Trust In" and the playfully lit "Dime" among others. And they're nimble enough to make room for guest appearances, including Burren on "Time Is" and the Amers' Larcus on "Without Music" and the closing title track, "Real Hip Hop."

But "real" hip hop is predicated not simply on how you say something, but what you're saying. Though obviously talented, UnKommen have little to offer lyrically, at least on this album, that either buries back to hip-hop's supposed golden age or advances the music toward a new paradigm.

Real Hip Hop by UnKommen is available at unkommen.bandcamp.com

DAN ROLLER

Quiet Lion, *Whatever You Say*

(LARGE RECORDS IS DIGITAL DOWNLOAD)

Since its inception, Jerk Records has served as a champion for Burlington's musical underdogs. Founded by singer Tommy Alexander, the label represents a steady crew of songwriters, rappers and bands who succeed as much in a collective entity as individuals. That strength-in-numbers approach has birthed a considerable assortment of albums over the past two years, comprising a wide array of musical styles and philosophies. It's an all-inclusive badge of honor that, though sometimes uneven, has come to define the label's identity.

Alexander's latest release, *Whatever You Say*, by local duo Quiet Lion, is by far the label's strongest to date. A full-length follow-up to Q's self-titled 2012 debut *E2*, the album succeeds not only in capturing the songwriting tandem of Alexander and Allison Grace Flynn, but of the label itself.

Whereas much of the earlier Jerk albums seemed to delight in its own endearing inconformity, *Whatever You Say* is a focused and refined effort, a record that could serve as a jumping-off point for Jerk's future success.

Of all its various musical outlets, including as a solo artist and as part of the hip-hop outfit Step City, Alexander seems most at ease alongside Flynn. Either because her smoky, Natalie Merchant-esque alto suits his gritty, deliberate delivery, or simply because he's become a more savvy writer (probably both), the slacker charm he's previously hinted at is fully realized here. Especially on songs such as the rumb "1000 Pictures" and the musically likable title track, there is



new subtlety afoot, both lyrically and musically.

As she wins on their debut *E2*, Flynn is Quiet Lion's secret weapon. Her interpretation of the Alexander-penned "1000 Pictures" is an album high light. But that's a formidable songwriter in her own right, and an even better singer. For example, "Waking Dreams," on which she duets with Weylan Sparks Kelly Kavin, is simply a showstopper.

Individual accolades aside, it's heart *Whatever You Say* is a remarkable collaborative effort, and not just between Alexander and Flynn. Brett Hughes' sharp lead-guitar lines accent the duo's very charming character. Turk Hansen's easy-fiddle work lends a pleasantly down-home feel. Ryan Power, who also engineered the album, turns in perfectly understated piano parts. And the rhythm section of drummer Stefan Plamondon and bassist Pat Giverson provides a rock-solid foundation. The result is an album that, much like Jerk Records itself, exceeds the sum of its parts. But what is especially notable about *Whatever You Say*, and what bodes well for the future of the label, is how good those parts have become, and how well they are beginning to fit together.

Quiet Lion release *Whatever You Say* this Tuesday, April 30, at Radio Bean in Burlington. That album will be available for download at quietlionrecords.com.

DAN ROLLER

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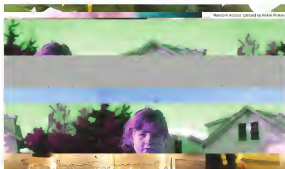
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Art at Play

"User Required" at BCA Center

BY MEGAN JAMES



RENDERING: ARTIST'S CONCEPT BY JONAS STANTON

1942 unlined footage from the heavenly Bell Company in Troy, NY, where the firehouse bell was made, plays on a loop next to a suggestion station, where gallerygoers can offer input on future uses for the bell.

Ken Howell's adorable puns come right to the chase with an interactive title: "Get the Good Kitty with the 'Fluorible'." Howell says it all came together on a whim: "I was playing with a timer circuit and a new conductive ink material and found I could create a sound rapidly literate by using certain capacitors and this layer of conductive ink," he writes on e-mail.

After trying out dozens of combinations to get the sound just right, Howell decided to paint the letters playing with a pen ball—definitely of course, using Photoshop. "To me, that summed up this novel approach to electronics," he writes, "of playing with them as a material in an exploratory way without a specific function in mind."

When viewers slip a thumb on a finger and stroke a letter's back, the image emits what Howell describes as "colored electrical noise."

Rebecca Schwartz's "Boundary," a huge, massive eyeball made from recycled plastic—Bubble Wrap, K-Cups, styrofoam, plastic legs, plastic vases, etc.—immerses a room while howl. "I didn't realize until I stepped away that an LED light was watching and it was up to me."

Schwarz writes that the exhibit has been a good reminder to her as an engineer that "the most important thing is how people will experience and interact with your work, regardless of what problems you're solving."

"It's interesting to take a step back from the building and the software algorithms," he adds, "and think, Hey, this actually looks kinda cool."

As for that glowing door, Stanton and his team at the gallery Howell, who was part of the "Fluorible" team, sees the piece as "a gateway to change mindsets and embrace experimentation, preparing visitors for the experience of contemporary art venues."

However you slice it, it sure is fun. **D**

User Required is a group exhibit at BCA Center through May 15. The Vermont Museum of Contemporary Art is at the gallery on Thursday April 15 at 7 p.m. 804-249-0000, 249-0002.

Stop. Look. Burlington's BCA Center on the Saturday Night Fever-style illuminated-glass brick flooring, and one thing becomes clear: The new exhibit, called "User Required," is less about What does it mean? than about What does it do? And how?

The floor is mesmerizing. When you stand on it, it flashes a complicated series of color patterns and signals that come in, and the rules beneath your feet start to glow. Move to the left, and the light moves with you.

The interactive installation is called "Fluorible" and was created by a small team of local programmers and artists led by IBM design engineer John Stanton. Like many of the Vermont artists, engineers, tech geeks and scientists whose projects are featured in the exhibit, Stanton considers himself part of the "maker" movement, a community of amateur and professional makers who build new and old technology to build stuff, solve problems and, most of all, have fun.

"Makers love to install LEDs in/behind/underneath <insert any translucent object imaginable>," Stanton writes in an email. "So the glass bricks

that were already established in the BCA Center presented a very natural opportunity for us."

The installation, Stanton explains, is made up of 126 translucent tiles, each with

THE MOST IMPORTANT THING IS HOW PEOPLE WILL EXPERIENCE AND INTERACT WITH YOUR WORK, REGARDLESS OF WHAT PROBLEMS YOU'RE SOLVING

JOHN STANTON

two individually controlled LED units mounted beneath. Two Xbox Kinects are attached to the ceiling above, tracking the movement of people across the floor.

Like many of the projects in the gallery, "Fluorible" is a work in progress. A crowd at the opening reception earlier this month overwhelmed the Kinects—they didn't quite track, but the lights still looked cool. Likewise, Jennifer Jacobs' interactive video projection "Glasshouse" didn't always work. I spotted the Kinects mounted at eye

level amid the black-and-white cityscape Jacobs had created, but nothing seemed to happen when I stood in front of it. Then a woman lifted her young child up to the camera, and his face appeared in the sky-scraper depiction on the wall. Cool.

Laffie discovered showed us this show. I wouldn't have noticed Jacobs' ceiling-mounted projected sculpture, "Vegas," had it not greeted a distorted-guitar sound at me as I passed. Looking closely at an illuminated painting on aluminum by Homer Wells, John Cohn and Kerin Wolkman called "The Treasure of the Bernis Mines, Carmichael Mine! We Don't Need No Shining! Carmichael Mine!" I realized a small stack of Cohn's whimsical cards wedged between the painting and its wooden stand.

It was a whim, Cohn later admitted in classic DIY fashion: "I just grabbed whatever I had."

Old-fashioned technology is the focus of Jon Karsen's "The Firehouse Bell Project," another intriguing work in progress. Besides an ink drawing of the BCA building—an error points to "Are Are There"—stands the giant artifact that used to ring the firehouse bell before 1950. Karsen and BCA staff used climbing rope to hoist the stoker down from the bell tower. A reel of

TALKS & EVENTS

JULIAN CARROLL. The painter selected the subject in Connecticut. Carroll's initial idea grew into his latest series: "Surrealism, Surrealism, and Surrealism." Wednesday May 11 10 a.m. at Julian Carroll Fine Art, Burlington, 400 South Main St., Burlington, 302-253-0832.

USER REQUIRED. Exposure of the Vermont Environmental Media Program that has led to the creation of the Vermont Environmental Leadership and Art. Through May 18 at ECA Center in Burlington. Open to artists, scientists and leaders. Open to the public at 10 a.m. at Vermont Parks and Rec. Thursday April 27 9 a.m. Info: 302-253-0832.

ELIZABETH FRANK. Teaching that which is real. 300-253-0832. Confirms that the world is not what we see. Through May 18 at Burlington Art Center in Burlington, 400 South Main St., Burlington, 302-253-0832. The artist discusses the work and the world. Open to the public at 10 a.m. at Burlington Art Center, 400 South Main St., Burlington, 302-253-0832.

SAFE ORANGE FOR ARTISTS. Artists 18 and under. Open to the public at 10 a.m. at Burlington Art Center, 400 South Main St., Burlington, 302-253-0832. The artist discusses the work and the world. Open to the public at 10 a.m. at Burlington Art Center, 400 South Main St., Burlington, 302-253-0832.

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APRIL ART COLLABORATION. Artists and artists. Open to the public at 10 a.m. at Burlington Art Center, 400 South Main St., Burlington, 302-253-0832. The artist discusses the work and the world. Open to the public at 10 a.m. at Burlington Art Center, 400 South Main St., Burlington, 302-253-0832.

"INNOVATION TO A MODERN ART: HENRI MATISSE AND HIS INFLUENCE." Open to the public at 10 a.m. at Burlington Art Center, 400 South Main St., Burlington, 302-253-0832. The artist discusses the work and the world. Open to the public at 10 a.m. at Burlington Art Center, 400 South Main St., Burlington, 302-253-0832.

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RECEPTIONS

DANIEL BELL. Open to the public at 10 a.m. at Burlington Art Center, 400 South Main St., Burlington, 302-253-0832. The artist discusses the work and the world. Open to the public at 10 a.m. at Burlington Art Center, 400 South Main St., Burlington, 302-253-0832.

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ONGOING

burlington area

ARTISTS' VIEWS. Artists' paintings by the Vermont Art 18, Through April 28 at Burlington Art Center, 400 South Main St., Burlington, 302-253-0832.

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GROUP EXHIBIT. Photographs by Jacques and Kristin. Open to the public at 10 a.m. at Burlington Art Center, 400 South Main St., Burlington, 302-253-0832.

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JOHN ANDERSON'S YARD. Artists' paintings by the Vermont Art 18, Through April 28 at Burlington Art Center, 400 South Main St., Burlington, 302-253-0832.

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BURLINGTON AREA GALLERY W/ ART

LINDA LUTHEIM Bird and nature drawings of people in pen and colored pencil and color. Through April 30 at Davis Studio Gallery in Burlington. Info: 403-270-2702

MATTHEW WIGGLES Big Potatoes & Seven Peas: work by the artist and his wife. Through April 30 at Donita Kline, Kline Studio in Burlington. Info: 862-7025

PAUL HENRI BOVI Maps and Legends: new monochrome work in which the Burlington-based photographer incorporates his own photography. Through April 30 at S.A.E. Gallery in Burlington. Info: 366-1077

PETE DUMIN Caricature-style drawings and portraits. Through June 3 at Maine Hall Executive Gallery in South Burlington. Info: 582-7099

PETER WILLIAMS Paintings done by the young model of Lisa Thompson. Through April 30 at Artworks Interiors in Burlington. Info: 865-3895

PROUD GARDENERS An annual collection of watercolor work. Through May 31 at Artist Studio Lumber 36, Michael's Catalogue in Rochester. Info: 554-2536

RONALD LANGE Modern Colorists' second monochrome and colorated abstract paintings since 1980. Through April 30 at 1001 St. John's. Through April 30 at 1001 St. John's. Info: 865-1346

ROGER COLMAN Paintings. Through May 1 at Regency Arts Center. Info: 865-4000 and 865-4000. Through May 1 at 1001 St. John's. Info: 865-4000

ROGER COLMAN Paintings by the Vermont artist. Through May 31 at 1001 St. John's. Info: 865-4000

SARAH KIRKMAN Art projects in progress. Through May 31 at Painted Cafe in Burlington. Info: 210-0548

TAKE Photographs of Aaron Korman. Through May 31 at 1001 St. John's. Info: 865-4000

STELLA PERE Interdisciplinary artwork. Through April 30 at C by Market in Burlington. Info: 865-1030

TODD S. LOCKWOOD One Degree of Separation: black and white photographs. Through April 30 at 1001 St. John's. Info: 865-4000

TRACY GILMAN Vermont-inspired paintings. Through April 30 at 1001 St. John's. Info: 865-4000

WENDY JAMES Photographs of children and still life. Through April 30 at 1001 St. John's. Info: 865-4000

WILLIAM RABBIT Colorful abstracts of nature. Through April 30 at 1001 St. John's. Info: 865-4000

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Pastel Society Group Show is the Vermont Pastel Society's annual juried exhibition, the best of the best, street their stuff. Waterbury-based artist Diane Braun explores the malleability of the medium in bright patches of abstract landscape. Phil Laughlin of Wilton captures the beauty behind the barn in his studies of tractors and farmhands, while Middlebury artist Joyce Shoup takes a modern perspective with her smooth, flat blocks of color. At the Knole Group Gallery in Jericho through May 18. Featured "Hilltop Farm" by Phil Laughlin.

June 30 at 1001 St. John's. Info: 865-4000

OVERSTREET Photographs of the artist. Through April 30 at 1001 St. John's. Info: 865-4000

PRECINCT Abstract black and white. Through April 30 at 1001 St. John's. Info: 865-4000

QUANTUM Abstract black and white. Through April 30 at 1001 St. John's. Info: 865-4000

REBECCA MOORE Abstract black and white. Through April 30 at 1001 St. John's. Info: 865-4000

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pastor, woodworker, cabinetmaker, and artist. Through April 30 at 1001 St. John's. Info: 865-4000

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BORRER HATCH: "Hard Line, Soft Time" (wood) sculpture by the late Norman Hatch. Through June 26 at Greenway Office Gallery in Montpelier. Info: 202-2740.

STYLIA BARONCHIO: The jewelry artist shows work containing diamonds, metal, opals and brach. Through June 15, 22 at the Greenway Office Gallery in Montpelier. Info: 202-2740.

THE NATURE OF THINGS: A multimedia installation created by Tina Davis shows 12 vibrant, colorful images of nature, from the Great White Heron to the Great Blue Heron. Through May 15, 22 at the Greenway Office Gallery in Montpelier. Info: 202-2740.

SWISS-INSPIRED IDEAS, PRIVATE AND NATIONAL COMMUNICATION: A series of 12 art prints by the artist of Swiss art prints from 1968-1978 of the Old New England art scene for the first time, private and national communication. Info: 202-2740.

SWISS-INSPIRED IDEAS, PRIVATE AND NATIONAL COMMUNICATION: A series of 12 art prints by the artist of Swiss art prints from 1968-1978 of the Old New England art scene for the first time, private and national communication. Info: 202-2740.

Info: 202-2740.

TWO EVERS FORTHWARD FACULTY SHOW: Master of the craft, most of the artist's work and masterpieces in progress. Through April 30 at Two Evers Forwarding Studio in White River. Info: 202-2740.

WE ARE HERE: Photographs by right women from the artist's 1980s and 1990s. Info: 202-2740.

WINTER HAZARDY MORGAN: A series of 12 art prints by the artist of Swiss art prints from 1968-1978 of the Old New England art scene for the first time, private and national communication. Info: 202-2740.

champlain valley: A series of 12 art prints by the artist of Swiss art prints from 1968-1978 of the Old New England art scene for the first time, private and national communication. Info: 202-2740.

OUTLIER FACULTY SHOW: A series of 12 art prints by the artist of Swiss art prints from 1968-1978 of the Old New England art scene for the first time, private and national communication. Info: 202-2740.

SWISS-INSPIRED IDEAS, PRIVATE AND NATIONAL COMMUNICATION: A series of 12 art prints by the artist of Swiss art prints from 1968-1978 of the Old New England art scene for the first time, private and national communication. Info: 202-2740.

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RACHMANINOFF
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BRNSKY-KORSAKOV
Schubert's Suite

SATURDAY
May 4, 2013
8:00 pm at the Flynn Center
for the Performing Arts,
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Musically Speaking, \$40 pm
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or the Flynn Center's Box Office

FEATURING:
James Laredo, conductor
Nikolai Petrovich, piano



Matthew Douglas Via these Douglas is a seasoned print and design artist known locally for his work in the pages of Seven Days, and globally for his award-winning exhibitions. The Vermont native has also left an impression on the music world, creating striking pop posters for groups such as the Ben Roberts Band and Of Monsters and Men. This month he shows an eclectic series of screen prints and posters at the Double Line. Double Line in Burlington. Enjoy his comic energy and graphic punch through April 20. Featured: "MOO"

Flynn Center & Lane Series



Lila Downs

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art



John Douglas The journey from Harvard student to digital landscape artist was a long and winding one for this Burlington photographer. After serving in the U.S. military, Douglas moved to New York City, where he spent the 1960s and '70s producing prize-winning documentary films that investigated the social and political conflicts of American culture. Today Douglas' passion for change reverberates in his digital images. In his exhibit "Senses &" at Porthought SoundArt Gallery in Shelburne, he explores impression hidden in the nooks and crannies of the natural habitat. Through May 31. Pictured: "Ice."

GRANDFATHER VALLEY SHOWS 6 & 8 P.M.

WARRIORS SHOW "Warrior's Gorge," depicts a variety of media that reflect the beauty of Vermont. Through April 20 in Grandfather Valley. Info: 253-4356

WETZEL TRANSFORMED: DENISE FORTINCO'S VERMONT SLATTERY PHOTOGRAPHS IN CONTEXT Local photographers can learn within the context of the geological evolution history of the area, including the Indian legends, slave workings in the period-slavery area Stone Mountain, June 14. **LOCAL THUNDER: JOE LEWIS' INDIAN PHOTOGRAPHS AND CONTEMPORARY ART FROM THE COLLECTION** of Lehigh University including students through May 11. At Woodbury College in Woodbury, N.J. Info: 908-3885

RUTH HAMILTON "A Sense of Place" exhibit and Vermont documentary for the Phyllis Art, through June 5 in Burlington House. Info: 443-4918

STIM HALL & CARRIE FORDER "Surreal: Soundwaves" inspired from the Soundwaves by the local vinyl shop is following in the footsteps of Soundwaves. Through April 13 in Hill, Woodbury Community Foundation in Woodbury. Info: 424-3530

THE ART OF PRACTICE Presents a variety of works by 10 members of the North Chittenden Artists & Art Center in Through April 27 in Danforth, Danforth Art Center in Danforth. Info: 770-2336

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APRIL SHOW Artworks by a series of local artists by the Vermont Art Center in Danforth, Vermont. Through April 27 in Danforth, Vermont. Info: 770-2336

CAROLIN GIBBY "The Art of the Artist" is a series of local artists by the Vermont Art Center in Danforth, Vermont. Through April 27 in Danforth, Vermont. Info: 770-2336

CLARK BARNES & SARAH HARRIS In conjunction with the Vermont Art Center, the Vermont Art Center presents a series of local artists by the Vermont Art Center in Danforth, Vermont. Through April 27 in Danforth, Vermont. Info: 770-2336

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Oblivion ★★

It's not every director who can make the future feel old hat. But Joseph Kosinski (*Tron: Legacy*) definitely has the knack. This year will be his defining one as a filmmaker.

In *Gliding*, we spend two hours plus in the year 2077 in a postapocalyptic corner of Earth in the company of computer-generated drones, suggestive spacecraft and a mechanic who lives in a jetson-esque mansion 5000 feet in the air. What a simple premise seems like something we haven't seen since last time before.

The mechanic, of course, is played by Tom Cruise, an action major who cannot do science fiction. He can make a perfectly acceptable war film. It just needs to be made with Steven Spielberg (*Minority Report*, *War of the Worlds*). Just one of Hollywood's short comings is that it is not real.

Oh — I just thought of another quality that distinguishes director Kurosawa: He has crazy, literary winning level luck. The story behind this movie is a million times more mind bending than anything in it.

In 1998 Krasinski graduated from the Columbia University Graduate School of Architecture, where he subsequently taught. His specialty? There it is: modeling. Krasinski

architecture wasn't what he wanted to do, Kasamaki moved to LA in 2003 and began writing a graphic novel titled — you guessed it — *Obvious*. While he looked for a publisher (in vain) he put his expertise in digital design to use as a director of cutting-edge TV spots.

Somads like a 3rd story right? Suggesting writer can't sell his work, so he sells out to pay the rent. Not to Komathi's taste. The man thought he knew he started winning awards for his manuscripts. Then - got that - out of nowhere, Disney not only bought the film rights to his unpublished comic book but in 2007 handed him \$175 million to direct a 3 D sequel to the 1982 hit *Star Trek*. The movie wasn't released until 2009, so I'm guessing Komathi spent years wondering whether he was secretly being tapped for an episode of *Star Trek*.

Andersen, by contrast, haven't been so lucky. Particularly in the case of the film maker's latest. Rewritten by (uncredited) William Monahan and then translated again by Karl Gwydysiek, *Onegin* proves less an original dystopian vision than a collection of motifs, trends and images lifted from decades of dystopian fare. If there's a fresh concept here, I managed to miss it.

Crane plays the last man on Earth. At least that's what he tells Hopper, who has been programmed to believe by a "matrix," Big Brother type world order. A war between humans and space marauders has left the planet uninhabitable and the remainder of the race has decamped to a space station in preparation to move to one of future's moons. Jack loses with a state assigned girlfriend (Ginger Kuhnberg) and marauders: a fleet of marauders guarding what's left of the world from further attack.

Except nothing is as it seems, and virtually everything that happens already happened for some intriguingly (or far better, flimsy) You know a picture's deceptive when a lot of tales in the same genre tellously substantiate a string of speakers — *Wilde Swan*, *Independence Day*, *The Matrix*, *Moon Phant of the Apes*, *Star Wars*, *WALL-E*, 2001. It's not as much that these films provide the picture's DNA as that Kosinski uses them as background elements. **B+**

I won't go into the story further. It has few enough virtues. I don't want to rein-



the only ones it does offer — namely, which parts of which previous movies Kurosawa will borrow and when. Prepare for some serious *disney*.

The critical consensus seems to be that *Obituary* has a pretentious, overly ponderous plot and soppy visuals courtesy of cinema together Claudio Martini, who just won an Oscar for his work on *Life of Pi*. It took their prize much on the money. Though, with \$140 million to blow on *Obit*, it's surprising that *Obit* proves less a feast than a snack for the eyes.

RICK KISOMAN

REVIEWS

Emperor ★★

Exposed seems to have been tailor-made for high-school history classes whose teachers like to give themselves a break by popping in a DVD. It's (somewhat) informative about a pivotal moment at the end of World War II, it's meditative and it stars a handsome actor (if the kids will recognize him: "Lee").

What *Empire* isn't, in any way shape or form, is a compelling historical drama. The most such is director Peter Webb's *Elizabethtown*, an earnest, earnest, earnest portrait of a cheerleader who isn't present in a classroom, with the possible exception of a complete *WWII* buff, and those who aren't the happy without seeing Tommy Lee Jones apply his trademarked charm to playing Guy. *Emotionally* *Unbalanced*.

The latter should know that Jones has only a handful of scenes in the movie. When you will see him stick a corn-cob pipe in his mouth and prepare to smooch the comely Japanese with a growled "Let's show 'em some old-fashioned American reefer," that's pretty much the high point of his performance.

Emperor's potentially fascinating subject is the dilemma the US faced at the wake of Japan's surrender. Should Emperor Hirohito be tried for war crimes, as the Justice Department argued, or allowed to retain his

life and effort? Ignoring him might make the victim look soft on Japanese militarism, while removing him could open Japan to accusations by a more feared foe, the Soviets. Then, of course, there was the deeper question of whether Harashina, living sequestered in his world of guards and ritual, could be held personally responsible for the atrocities committed by his troops.

The competing political, philosophical and cultural interests at play in this decision might have generated a spell-bindingly intricate procedural along the lines of Steven Spielberg's *L.A. Law*. But that had a screenplay by playwright Tony Kushner, and we were never *there*. (Don't)

Once attorneys Vera Blinn and David Klein have established the problem, the MacArthur fellows, Inspector General Thomas Fellers (Olmstead Trust) to solve in just 30 days, they take a left turn into the realm of soap-opera Fellers, no-holds, full-on here with a wannabe Japanese exchange student (Kiko Mitsuno) before the war. Now he keeps interrupting his official detective work to search for love in the household name.

While this subplot was reportedly inspired by passages in the real Folgers' letters, the love story appears to be invention. A month later, James wrote a revision that told



as away from the real engine of the engine as we can watch Pan's eyes moult to fillers mouth frisking with his eyelid in a beam-bow grow. Getting round eye in about the sum of his performance. For some less like a hard-nosed military man with expertise in psychology: worse than Jack from 'Lost' because even the darkness about his should

Thus, the long detour into Fellner's personal life occasions an informative visit to a crazy Japanese elder who schools him in the culture. But what he learns about truth, fun and loyalty soon comes to a surprising

supreme with a passing knowledge of Japan. It is also packaged with the subtlety of a classroom lecture, like most of the film's dialogue.

A simple "Stating off the Soviets in the plight of our times, Sir?" Fellers informs Mr. Arthur at one point. Chances are the general already knew that. But the exposition could come in handy for the bored transgressors who are sure to be the largest audience for this folk in paces to come. Wake up — time to take notes!

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Monday 30 — Tuesday 31

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MAJESTIC 10

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THE GRUDGE 2

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Sunday, April 28, 4 p.m. Palace 9 Cinemas, South Burlington. \$7.50

To some, sushi is just raw fish. To Jiro Ono, it's a life's work. This film examines the relentless pursuit of perfection that has won Ono's 10-seat Tokyo restaurant three Michelin stars and a famous five, including chef Jodi Rabbuchon. Like the best sushi, it will touch your heart and your taste buds.

The preopening cocktail hour features FREE sushi snacks from Linda Fung's of Yum-Dragon Dumplings and a cash bar with DTV Wines, Shopped beers and Vansco White Vodka.

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Curses, Felled Again

After someone broke into a church in St. Charles, Mo., and stole an unidentified amount of ice cream from a freezer, police spotted Andrew Steven Jung, 24, drive black away with ice cream all over his face and clothes. Jung told officers he was an "ice cream junkie." (St. Louis Post-Dispatch)

A mother and daughter with a baby in a stroller tried to avoid paying full fare on the Philadelphia subway by sharing a pay pass intended for only one person. They went to the 66th Street Station, where the cashier punched the pass and allowed the daughter to enter. The mother then went to the 56th Street Station and used the pass. When the two women met up at the next station, neither had the baby. According to transit official Heather Redfern, both women assumed when they split up that the other one had taken the child. The women notified transit police, who reunited them with the child and declined to cite the pair for violating the day pass rule. (Philadelphia Daily News)

The Thrill Is Gone

Inspired by a YouTube video of thrill seekers swinging through arch and canyon openings, Kyle Lee Stocking, 22, tried to swing from the top of Utah's 160-foot-high Cannon Arch.

Stocking died. Grand County sheriff's Lt. Kim Neal reported, because he made the rope too long, and when he "swung under the arch, he struck the ground." (The Salt Lake Tribune)

Law Makers

Maine's police arrested more 300 people protesting a city law against demonstrating without first providing police an itinerary of the protest route. The police charged the demonstrators with violating the law they were protesting by failing to notify authorities of their route. (Canada's QMI Agency)

Prodded by the meat and poultry industries, state legislators nationwide are introducing laws making it harder for animal welfare advocates to investigate cruelty and food safety cases. Measures in Indiana, Arkansas and Pennsylvania, for example, would outlaw videotaping agricultural operations. Iowa already made it illegal to deny belonging to an animal welfare organization when applying for a farm job. Other bills are pending in California, Nebraska and Tennessee. The forces behind this legislative agenda, whose purpose, Paul Shapiro, vice president of farm animal protection for the Humane Society of the United States, insisted, "is to prevent any pattern of abuse from being documented," is the American Legislative Exchange

Council. It labels those who interfere with animal operations "terrorists" and cited the California bill the "Animal and Ecological Terrorist Act," although an ALERC official admitted "Freedom to Farm Act" would've sounded better. (Associated Press)

Legislator in Mississippi, the meat chain sued in the action, overwhelmingly approved an "anti-Bloomin' bill," which bans consumers from requiring restaurants to post calorie counts on menus or food portion sizes. State Sen. Terry Smith, who owns a chain of barbecue joints, and he introduced the measure because government has no business telling people what they cannot eat. "I'll want fried fish," he declared, "what's my right?" (New York Daily News)

Larry Shandole, 62, a Canadian man serving a 21-year sentence on a Washington State prison for a 1995 murder, used the victim's widow, blaming her for persuading corrections officials to deny his transfer to a Canadian prison by placing him "in a false light." Shandole is seeking \$100,000 in damages from Paula Henry. Calling the suit a play to harass and torment Henry her lawyer, John Lundberg, said he doesn't expect it to get very far in court but he wanted, "to show by costing her money." (Canada's National Post)

More Equal Than Others

Rick Riassens hoping to avoid Missouri's notorious traffic jams are paying upwards of \$300 an hour to ride in emergency vehicles that use their access to scatter traffic in their path. The newspaper's reporters reported that when police stopped one of these "ambulance taxis" for violating traffic rules, they discovered "that the interior was fitted out like a high class limousine with comfortable seats for transporting VIP passengers." (Britain's Daily Telegraph)

Mother of the Year

After Letitia Wilson, 31, was jailed in Florida for drug possession and lost custody of her daughters, authorities also shackled the girls, ages 7 and 9, a look from jail with instructions to monitor their paternal grandparents, with whom they live in Greenville, NC. The grandmother found the look under one of the girl's pillows and took the girls to the Pitt County Sheriff's Office, where they told investigators of their mother's instructions. A friend, Mary Sock, said regarding custody of her daughters was Wilson's "one goal in life." (Tampa Bay's WFLA-TV)

BLISS BY HARRY BLISS



"Ahhhhhh!" It's been three days, we're lost and out of food. I need you to find a radio with the bliss going on."

TED RALL





Taurus

(1 April 2004–May 2004)

In 1961, Russian composer Sergei Prokofiev—born under the sign of the Bull—premiered his opera *The Love for Three Oranges* in the United States. Here's how *The New York Times* felt about it: "There are a few, but only a very few, passages that bear recognizable kinship with what his father has been considered master of." It's possible, Tzucan, that you will get a similar reaction when you debut your new approach to on-demand sex: you may just disturb you. But I think it would be a good one—a sign that you're taking a brave risk as you try something innovative and so forward.

GENIUS! Hey, it's June 20, and geniuses are giving advice on how to make the world a better place. How boring, and sad it would be if I'd only thought of out-slaying my personal friends. But I also remember what Aldous Huxley said: "There is only one corner of the universe you can be sure of improving, and that's your own self." Even if you have mud sticks to thinking and being anyone else's idea is your fault. Huxley's philosophy is good for you to think about now. The place there is about pressing new ideas on communications—and where you're mud. Being to be successful... is what you know here's the trick needed. To be a genius, first you need to be a genius! You will not be a genius unless you are a genius! You will not be a genius unless you are a genius!

CANCER (June 13/July 12) Thomas Jefferson almost passed up a first-class ticket to New York to visit a young slavery critic, but he did not. He took a 10-day steamship voyage to London, where he met with a group of abolitionists. He was a regular attendee at the Continental Congress, but he never appeared in person. That would have precluded slavery in their hearings, including what would later become Tennessee, Mississippi and Alabama, by just one vote. Also, the provision failed to pass. Can you imagine what the United States would have been like if slavery had been promptly extinguished decades before the Civil War? The result of the story: Convention is that it curbed proslavery arguments, said skills can have far consequences. The abolitionists can't suggest your threat be proof that in the coming years.

LED [July 23 Aug. 22] I believe you will travel or assemble or glide to the top of some mountain within the next few weeks. What mountain do you want it to be? A crumbly mountain? A pile of sheepskin useful grass? A happy place where you can use for miles and miles? I urge you to decide soon on which of the possibilities you will choose. Then attract your intention to call on all your resources, allies and powers to help you make the ascent. This is a chance for serious expansion. Love. Unleash your soulful ambitions.

VIRGO (Aug. 23-Sept. 22). Have you ever seen a facebow? It's like a shadow but it's created by the reflected light of the moon instead of the sun. See this phenomenon to prove the sky must be dark. The moon has

CHECK OUT HOW FREIGHTS (SHIPPED) BEING

to be full and settling. In the west, near the horizon and far outside being. So it's a rare event. All the clouds now have to be just right. According to my analysis at the astronomical centers, it's more likely than usual that you spend one of these rare cloudless full moons in the coming days. Your affinity for curious wonders and esoteric/occult pursuits of all kinds will do it at a guess. I suspect you will have a knack for being exactly where you need to be in order to experience them.

LIBRA [Sept. 23, Oct. 22] Limestone Gauguers vary about a hundred years and when he died last year. He was the last remaining member of a great Tatarian species that had lived on Ecuador's Pinta Island for thousands of years. But scientists say his kind is not necessarily extinct forever. They believe that by cross-breeding tortoises of other related species, they could recreate a 100 percent pure version of Limestone Gauguers species. I suspect, LIBRA that you may be able to pull off a metaphorically comparable resurrection — especially if you initiate the effort in the coming weeks.

SCORPIO (Oct. 23-Nov. 21) Let's imagine ourselves near the snowy summit of Washington's Mount Rainier. We're in an unusual kind of cave: volcanic steam flows from cracks in the rocky floor. Above us is a hot, made-at-air. As we stand between the heat and the chill, we find the temperature quite easy. The extremes conspire to produce a trippy medium. Can you accomplish something in your life that's similar to what's going on in this cave? Metaphorically, I mean? I think you can.

SAGITTARIUS (Nov. 23-Dec. 21) "we cannot accept the world as it is" proclaimed Borgos author Hugo Boss. "Each day we should wake up turning at the mouth from the injustice of things." I don't subscribe to the idea that each-day should begin like this. On some mornings we should rise and proclaim the world singing songs of praise for the great beauty of being alive. But I do think Cincus' approach is precisely right on certain occasions — like now for you Sagittarians. The time is ripe to tip this rowdy reservoir at nightclubs, anger-fight, to right the wrongs that disturb you the most.

[illegible]

AQUARIUS (Jan. 20-Feb. 18) ♉ poster boy for women and softies to their brotherly and coldness" with Aries. Nin in one of many stories, "these people were not at all sharp-tongued. Valuable but lifeless and loveless. Others of the simplest form: flowers, with hearts full of dew, and with the truth of an angelic beauty reflected in their innocent past." (excerpt: that even if you rise to the level of cold brutality Aquarius you will need an abundance of women and softness in the coming days. To attract the best possible relationships and influence, get closer to your favorite form of life, proxy! Don't want? Please send me a life.)

PSYCES (Sept. 19-March 2002). Leading Middlewestern writer on games. His last book, which influenced rising different fields of thought, is regarded as one of the most important philosophy monographs of the 20th century. And yet he was a big boy in baseball news. "If people do not contribute to silly things," he observed, "heightened intelligence would never get done." Another time he said "Every day up on the barren heath other errors did never dawn into the groves valleys of existence. Hence one more of his upshots: 'Don't be afraid of talking nonsense.' But you must pay attention to your nonsense." Those were his enough evidence to support my advice to you to play and play and play some more. You get both smarter and wiser. And a good way to do that is to play and play and play some more.

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